Azusa Pacific Seminary

**TUL 575 Art and Community Change**

Syllabus / Fall, 2016

Professor: Dr. Gregg Moder

Duke 222

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**APS Mission Statement**: Azusa Pacific Seminary, in keeping with its commitment to the authority of Scripture and the centrality of Jesus Christ, seeks to prepare people for effective, practical ministry in the Church throughout the world; to promote the spiritual, personal, and professional development of students; and to extend theological knowledge through academic inquiry, research, writing, and publication.

**Course Description:**   Students will engage salient theological, cultural and philosophical themes connected to the idea of art as a medium for personal and community transformation towards the Reign of God. Emphasis will be given towards formulating a strategic outreach and discipleship plan around an emerging artistic expression.

**Learning Outcomes:**  By the end of this course student will be expected to:

Head

1. Identify and express salient theological themes important to the incorporation of art as

*transformative instrument* of community change.

2. Summarize philosophical and cultural motifs related to the transformative capacity of art.

Heart

1. Demonstrate the ability to value and appraise emerging art among minority /marginalized groups.

Hands

4. Formulate a strategic outreach and discipleship plan designed to nurture personal transformation of

young people around a specific emerging artistic expression or expressions.

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| --- | --- | --- |
| **Student Learning Outcomes** | **Assignment(s)** | **IDEA Objective(s) and effected Domain(s)** |
| 1. Identify and express salient theological themes important to the incorporation of art as *transformative instrument* of community change. | Reflection Papers Final Paper | Gaining factual knowledge.  Learn fundamental principles, generalizations, or theories.  Domain: Knowing |
| 2. Summarize philosophical and cultural motifs related to the transformative capacity of art. | Analysis Paper s Field Experience PPT | Learning to analyze and critically evaluate ideas, arguments and points of view.  Domain(s): Knowing, Being |
| 3. Demonstrate the ability to engage, value and appraise emerging  art among minority /marginalized groups. | Field Experience PPT Final Paper | Learning to analyze and critically evaluate ideas, arguments and points of view.  Developing skills in expressing oneself orally or in writing.  Domain: Being |
| 4. Formulate a strategic outreach and discipleship plan designed to nurture personal transformation of young people around a specific emerging artistic expression or expressions. | Final Paper | Developing specific skills, competencies and points of view needed by professionals in the field.  Developing skills in expressing oneself orally or in writing.  Domain: Doing |

**Credit Hour Information:**

Course unit: 3

Following the APU Credit Hour Policy, to meet identified student learning outcomes of this course, the expectations are that this 3 unit course, delivered over a 15 week term, will approximate:

* 50 hrs. Reading: 1000 pages (approx.) 20 pages/hour
* 42 hrs. Lecture;
* 12 hrs. Field Experience / (emerging art exposure);
* 9 hrs. Reflection papers (3 hours per paper x 3);
* 12 hrs. Analysis (synthesis) Papers (6 hours per paper x 2);
* 25 hrs. Strategic outreach and discipleship plan (10-15 pages);
* 12 hrs. Field Experience Summary Power Point Presentation;

**161** **Total hrs.**

**Required Reading:**

1. Corbitt, J. Nathan; Nix-Early, Vivian. *Taking It to the Streets: Using the Arts to Transform Your Community* Baker Publishing Group, 2003.

2. Brueggeman, Walter. *The Prophetic Imagination*, Fortress Press, 2001.

3. Hodge, Daniel. *The Soul of Hip Hop: Rims, Timbs and a Cultural Theology,* IVP, 2010.

4. Levy, Sandra M. *Imagination and the Journey of Faith,* Eerdmans, 2008.

5. Boyd, Andrew. *Beautiful Trouble,* OR Books, 2012.

**Copyright Responsibilities:**

Materials used in connection with this course may be subject to copyright protection. Students and faculty are both authors and users of copyrighted materials.  As a student you must know the rights of both authors and users with respect to copyrighted works to ensure compliance. It is equally important to be knowledgeable about legally permitted uses of copyrighted materials. Information about copyright compliance, fair use and websites for downloading information legally can be found at http://apu.libguides.com/content.php?pid=241554&search\_terms=copyright

**Course Requirements:**

**1) Critical Reading Responses**

Students will write a critical reading response for each of the Levy, Brueggeman and Hodge texts.

Responses should be between 2-3pages in length, single-space, and it is due on the respective date

as indicated in the Course Schedule (pages 7- 8). Students should (1) identify the thesis and concisely

summarize the books contents, (2) state contributions of the book, and (3) state points of inquiry of that

the book evokes or raises from the student’s cultural and ministerial context. Although summarization

and personal reflection is called for, students should focus the bulk of their efforts on the evaluation of

the book. Parenthetical notations are sufficient for references to the book or for quotes and it is expected

that at least, *ten* paginal references be made to the book. The 3 assignments together are worth 30%

(10% x3) of the final grade.

**2) Analysis / Synthesis Papers**

Students will write an analysis / synthesis paper for both the Boyd and Corbitt books.

Responses should be between 2-3 pages in length, single-space, and it is due on the respective date

as indicated in the Course Schedule (pages 7- 8). Students should (1) concisely summarize the book’s

contents, (2) engage contributions of the book in a dialogue of analysis and synthesis with the material

covered in the course lectures and other texts / assignments prior to the assignment due date. Although

summarization is called for students should focus the bulk of their efforts on identifying and probing

specific points of conceptual commonality, disconnect, clarification and integration between the book

and the a-for-to-mentioned components of the course material. Parenthetical notations are sufficient for

references (or for quotes) to the books, lectures and scripture and it is expected that at least, *seven*

paginal references be made to the book and *seven* paginal references be made to at least 3 other sources

from the course. The 2 assignments together are worth 20% (10% x2) of the final grade.

**3) Final Paper** (approx. 12-15 pages): Using the books from the course, interviews and appropriate internet

sources and at least ten other scholarly works, develop with detail a strategic outreach and discipleship plan

which nurtures holistic growth, development and personal transformation of young people around an

emerging (minority) artistic expression. Your plan should have a creative name and / illustrated

title page and will conform to the Chicago style of citation complete with footnotes and bibliography.

In addition to what you feel is necessary to include in order to accomplish the assignment above, your

paper / plan should contain (at least) the following sections addressing the considerations listed in each

segment:

1) Emerging Art Focus : What emerging art form will your effort target? Describe its essence, key components, style variants and significant contributors **-** with detail. Describe its history and major developments.

2) Focus Art’s Relationship to your Community: What is the story and ethnic makeup of your site community? How does its *historic* past and *recent* past give insight into understanding its present reality? Describe life in your community; what are its assets, it plights and its potential? How does your focus art intersect with these elements?

3) Focus Art’s Thematic Array and Kingdom Potential: What themes are common to this medium? How do these theme potentially promote community transformation? How do the Kingdom of God, the life and teachings of Christ and the Gospel and other Scripture intersect with those themes?

4) Artist and Potential Artist Profile: What are artists of this medium from this community like? What interests, concerns, passions and personal history might they have in common? What are their felt needs – in relationship to the culture at large. What are felt their needs in relationship to the church / or organizational body you represent? How might the church respond to those needs?

5) Strategic Outreach and Discipleship Plan: In light of the above analysis, develop with detail a strategic

outreach and discipleship plan which nurtures holistic growth, development and personal transformation of

young people around an emerging (minority) artistic expression. Your plan will describe with detail the

employment of an organized and sustained effort to target, mentor, disciple and develop young people

interested in this medium as transformational agents of the Kingdom of God? How will this happen

specifically in your ministry context specifically?

Additional considerations include: How will volunteer staff be targeted recruited and trained? What roles

will they fill? How will their insight and expertise be harnessed to inform group decisions and direction.

How will this group potentially interact with the larger governing body of your sponsoring organization?

It is due on the respective date as indicated in the Course Schedule (pages 7- 8). This assignment is

worth 30% of the final grade.

**4) Emerging Art Field Experience Power Point Presentation:** Students will visit at least 4 venues/events

and interview at least 2 artists that are current representations /representatives of their emerging art focus.

Presentations will be 12-15 slides in length and should include multi-media. The slides will document the

student’s art field experience as well as inform the audience of the featured emerging form and its influence

and impact towards community change. It is due on the respective date as indicated in the Course Schedule

(pages 7- 8). This assignment is worth 20% of the final grade.

**Evaluation:**

Grades are based on the classroom assignments, homework and presentations. According to the University Graduate Catalog, scholarship is ranked as follows: A, exceptional; B, good; C, passing; D, unsatisfactory, no credit awarded; I, incomplete; F, failure; and W, withdrawal. Letter grades in the course will be given for each assignment. Every letter grade will then be a point score, based on the table below:

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Grade | A | A- | B+ | B | B- | C+ | C | C- | D+ | D | D- | F |
| Points | 4.0 | 3.7 | 3.3 | 3.0 | 2.7 | 2.3 | 2.0 | 1.7 | 1.3 | 1.0 | 0.7 | 0 |

At the end of the semester, the points scores will be multiplied by the percentage of the assignment, and an overall point score will be tabulated. The overall point score will then be reported as a final letter grade, based upon the final point range below.

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Grade | A | A- | B+ | B | B- | C+ | C | C- | D+ | D | D- | F |
| Points | 4.0-3.86 | 3.85-3.52 | 3.51-3.16 | 3.15-2.86 | 2.85-2.52 | 2.51-2.16 | 2.15-1.86 | 1.85-1.52 | 1.51-1.26 | 1.25-.86 | 0.85-0.52 | 0.52-0 |

1. Critical Reading Responses 30% (10% x3)
2. Analysis / Synthesis Papers 20% (10% x2)
3. Final Paper 30%
4. Field Experience PPT Presentation 20%

**Total: 100%**

**Grading for papers**:

An “A” paper:

Addresses all the main parts of the assignment.

Sets forth a thesis and tightly develops it.

Evidences a firm grasp of the subject matter.

Marked by clarity of thought and structure.

Outside sources are integrated seamlessly into the flow of the paper.

Theological assertions are clearly articulated and adequately substantiated.

Writing style is smooth and words are chosen with precision.

Correct writing conventions are used throughout (spelling, grammar, style, etc.).

A “B” paper:

Marked by clarity of thought and structure.

Exhibits a good understanding of the subject matter.

Some ideas may be addressed more effectively than others.

Word choice is usually precise.

Outside sources are used appropriately to strengthen the paper.

A few grammar/style issues may be present, but these do not interfere with comprehension.

A “C” paper:

Addresses the topic in a general way, but is not tightly focused.

Some knowledge of the subject matter is evident, but some ideas are distorted.

Thought development is poorly organized.

Outside sources are included, but are not integrated well or commented upon.

Words are used imprecisely.

Irrelevant information is included.

Might contain significant lapses in conventions (grammar, style, etc.) which interfere with comprehension.

**GENERAL GUIDELINES FOR WRITING ASSIGNMENTS:**

1. Final paper should follow the 15th edition of the Chicago style of citation. Other paper should follow thw instructions as specified in the assignment
2. Print page number on the top right corner of each page.
3. I require the use of **gender inclusive language** in all work submitted to me.  While in the past masculine language was commonly used in a generic sense, many women and men today find terms such as “man” and “mankind” unacceptable for referring to humanity, which is made up of both men *and* women.  To honor the equality of women and men, the use of gender inclusive language is expected in my classes.  Students are encouraged to draw from and point to both female and male experiences when giving examples, whether real or hypothetical.

**Academic Integrity Statement:** The Graduate Catalog statement:

The practice of academic integrity to ensure the quality of education is the responsibility of each member of the educational community at Azusa Pacific University.  It is the policy of the university that academic work should represent the independent thought and activity of the individual student, and work that is borrowed from another source without attribution or used in an unauthorized way in an academic exercise is considered to be academic dishonesty that defrauds the work of others and the education system.  Engaging in academic dishonesty in fulfillment of the requirements of an academic program is a serious offense for which a student may be disciplined or dismissed from a program.

Academic dishonesty includes:

1.  Cheating - Intentionally using or attempting to use unauthorized materials, information, or study aids in any academic exercise.

Students completing any examination should assume that external assistance (e.g., books, notes, and conversations with others) is prohibited unless specifically authorized by the instructor.

Students may not allow others to conduct research or prepare work for them without advance authorization from the instructor.

Papers, parts of papers, and other academic work may not be submitted for credit in more than one course.

2.  Fabrication - Intentional falsification or invention of any information or citation in an academic exercise.

3.  Facilitating academic dishonesty - Helping or attempting to help another commit an act of academic dishonesty.

4.  Plagiarism - using unattributed words, phrases, ideas, or work of another—whether published, unpublished, or from an electronic source— as one's own in any academic exercise.  **To avoid plagiarism, when drawing from various resources for research purposes students must provide citations, footnotes and bibliographic information.**

A violation of academic integrity will result in a minimum of a failing grade for the assignment with the possibility of a failing grade for the course or expulsion.

**Information Literacy:**

Information literacy is defined as “a set of abilities requiring individuals to recognize when information is needed and have the ability to locate, evaluate, and use effectively the needed information” (American Library Association, 1989). In this course, teaching and learning processes will employ the following information literacy standards, as endorsed by the American Association for Higher Education (1999), the Association of College and Research Libraries (2000), and the Council of Independent Colleges (2004). The students in this course will:

• determine the nature and extent of the information needed.

• access needed information effectively and efficiently.

• evaluate information and its sources critically and incorporate selected information into their knowledge base and value system.

• individually or as a member of a group, use information effectively to accomplish a specific purpose.

• understand many of the economic, legal, and social issues surrounding the use of information and access and use information ethically and legally.

**Incompletes:**Incompletes are only granted in rare circumstances where a student encounters major, unavoidable life situations such as death, major illness, or family crisis.  Unacceptable reasons for requesting an incomplete include poor time management, heavy job, church, or school workload or logistical problems.  To obtain an incomplete, **before the end of the semester** the student must fill out the Incomplete form available at the Office of the Graduate Registrar in the Graduate Center and obtain all necessary signatures.  An incomplete grade must be approved by the professor and the department chair.  An extension may be granted for up to 12 weeks from the last day of the term.

**Submitting and Retrieving Final Papers**

Final papers must be turned in during class on the posted date.  Final papers and any other assignments you did not receive back in class can be picked up from the LARC office.

**Support Services:**There are many available support services for graduate students including the Graduate Center, Regional Centers, Libraries, Computer Center, Media Center, Writing Center, Counseling Center, and International Center. See the Graduate Catalog for more details.

In addition to these there is the Learning Enrichment Center. Students in this course who have a disability that might prevent them from fully demonstrating their abilities should meet with an advisor in the Learning Enrichment Center as soon as possible to initiate disability verification and discuss accommodations that may be necessary to ensure full participation in the successful completion of course requirements.

The professor has the right to revise the schedule.

**Emergency Procedures:**

Portions of this class will be held off-campus in small groups or requiring individual site visits. It is highly recommended that you leave the following information with family and/or other contacts you wish to be notified in case of an emergency:

* APU campus main phone number (626) 969-3434
* LA Regional Center phone number (626) 857-2200
* LA Regional Center 3580 Wilshire Blvd. Suite 200 Los Angeles, CA 90010

**Bibliography**

* *Local Acts: Community Based Theatre in the United States* by Jan Cohen Cruz, New Brunswick, NJ: Rutgers UP, 2005.
* *Applied Theatre: Creating Transformative Encounters in the Community* by Philip Taylor, NH: Heinemann, 2003.
* *Undoing the Silence: Six Tools for Social Change Writing* by Louis Dunlap, New Village Press, 2007.
* *Random Acts of Culture: Reclaiming Art and Community in the 21st Century*by Clarke Mackey, Between the Lines, Toronto, 2010.
* *Works of Heart: Building Village Through the Arts* edited by Lynne Elizabeth and Suzanne Young, 2006, New Village Press.
* *Beginner's Guide to Community-based Arts*, edited by Keith Knight, Mat Schwarzman, and others, New Village Press, 2006.
* *Writings on the Healing Walls* published by the Philadelphia Mural Arts Program, Jane Golden, Director.
* *Philadelphia Murals*, edited by Jane Golden, Robin Rice, and Monica Yant Kinney, Temple University Press, 2002.
* *Dance, Human Rights, and Social Justice: Dignity in Motion,*edited by Naomi Jackson and Toni Shapiro-Phim, Scarecrow Press, Inc., 2008.
* *Ethical Ambition: Living a Life of Meaning and Worth,*Derrick Bell, Bloomsbury, N.Y., 2002.
* *Talkin'Bout a Revolution: Music and Social Change in America* by Dick Weissman, Backbeat Books, New York, 2010.
* How to Read a Poem . . . and Start a Poetry Circle Peacock, Molly. Toronto: McClelland & Stewart, 1999.
* Creativity by Mihaly Csikszentmihalyi New York: HarperCollins, 1997.
* Playing God: Redeeming the Gift of Power by Andy Crouch, InterVarsity Press. 2013.

**Course Schedule**

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| **Class** | **Date** | **Topic, Readings, and Assignments** |
| 1 | September 8 | Introduction  \*Distribution of Syllabi \*Keys to Success \*Rules of Engagement \*Course Telos  \*Introduction to Art as a Transformative Instrument of Community Change  \* Meaningful Art - Philosophical History / Key Terms and Definitions  Reading: (handout) Philosophy of Art and Culture – edited by Stanley Rosen |
| 2 | September 15 | Art, Human Imagination and Scripture  \*Biblical expressions of imagination and transformation \*Featured Guest Artist: Cameron Moberg Founder Gospel Graffiti  Due: Critical Reading Response *Imagination and the Journey of Faith by* Sandra Levy Reading: (handout) Tillich’s Theology of Art – Russell Re Manning  Students should choose emerging art form focus by this date to be approved by the instructor. |
| 3 | September 22 | Emerging Art, Imagination and LA.  \*A survey of emerging urban art genres  \*A survey of transformative art destinations by genre in LA  \*The broken city as artist pallet.  \*Featured Guest Artist: Propaganda / Jason Petty  Video: LA Art bound 2015 KCET/PBS Special |
| 4 | September 29 | Artist as Prophet – Prophet as Artist  \*Art and the Prophetic Tradition  \*Artful Critique and Hope as Prophetic Mediums  \*The Prophet, Holism and Constructive Tension    Due: Critical Reading Response *The Prophetic Imagination by* Walter Brueggeman, |
| 5 | October 6 | Christian Community and Transformative Arts \*Models and Examples \*Points of Entry (Historic Resident vs. Relocated Participant) \*Transcending barriers and limitations \*Researching and planning your final project |
| 6 | October 13 | Hip Hop as Urban Art Form  Featured Interview: Dan Hodge  Due: Critical Reading Response *The Soul of Hip Hop: Rims, Timbs and a Cultural Theology* byDaniel Hodge |
| 7 | October 20 | Urban Art Field Trip TBA |
| 8 | October 27 | Christian Community Development  Due: Analysis / Synthesis Paper *Taking It to the Streets: Using the Arts to Transform Your Community* by, Nathan Corbitt and Vivian Nix-Early. |
| 9 | November 3 | Nurturing and Developing Kingdom Artists  \*Discipleship paradigms  \*The Local Church and the Artist  \*Cultural Challenges and Incarnational Ministry  Interview: Pastor Tommy K. A.k.a Urban D - lead pastor at Crossover Church in Tampa |
| 10 | November 10 | Art Activism  \*Non-violent protest and the Kingdom of God  \* Walter Wink’s Third Way  \* Scriptural Parameters and Possibilities  Due: Analysis / Synthesis Paper *Beautiful Trouble* Andrew Boyd |
| 11 | November 17 | Art Therapy as Community Transformation |
| 12 | November 24 | No Class: Research Day |
| 13 | December 1 | Due: Final Paper  \*Unpacking the process  \*Comparing plans  \*Discussing take-a-ways  Interview: The Arts and Community Change: Jeremy Delrio |
| 14 | December 8 | Field Experience Student Presentations  DUE: Emerging Art Field Experience Power Point Presentation |