

Fall Schedule 2011: Community Arts and Service Learning

Community Arts and Service Learning, known as CASL, is a multi-faceted program that provides opportunities for faculty and students to explore the role of the artist in the community. Voluntary service is an important component of the program's philosophy. The program offers a variety of academic and community experiences to students, primary among them a 15-credit-hour certificate program and an internship program in community service and public art.

The certificate program consists of two required courses, an internship and two electives. The required courses are 1) The Artist's Role in Society, offered through the School of Liberal Arts, and 2) Collaborative Art Practices, offered through the interdisciplinary arts department. Upon completion of either of those courses, the student is eligible to enroll in an internship in a community agency. The internship is a full semester, entailing 90 hours, 12 hours of which students spend in a seminar that meets every other week. The purpose of the seminar is to provide guided reflection opportunities for the interns, which is critical to their integrating their experiences and making important connections between the internship, their studio practice and their personal lives. The remaining six hours of course work is taken through CASL electives, offered by various professors from the three schools: design, fine arts, and liberal arts.

Community Arts and Service Learning Program Certificate Requirements

Artist's Role in Society	3
Collaborative Art Practices	3
CASL Internship	3
<u>CASL Electives</u>	<u>6</u>
	15

CASL courses

CASL 366- 01 Collaborative Arts Practices

3 Credit Hours

The results of collaboration are the results of teamwork, based on a collective definition and acceptance of goals, objectives and desired outcomes. This course is aimed at helping develop a skill set that uses collaboration as a springboard to contemporary art practice through group discussion and multidisciplinary projects. Ideas about cooperation, teaching and leadership will be developed in tandem with the multiple possible contexts of “community”. The emphasis will be on a range of practices involving active participation in the facilitation and organization of collaborations in both the local community and in studio-based practices. With this in mind, students will be asked to focus on projects that sit outside of self-referential art making and to pay special attention to the perspectives of service and stewardship to community and the environment in a partnership with art making.

Note: If you are working on the Community Arts and Service Learning Certificate in tandem with your degree, then either this course or The Artist’s Role in Society (CASL 381-40) must be taken before participating in a CASL internship. This course is a core class for the CASL program.

Krumm

FIBR

WF 3:00pm-5:50pm

CASL Electives

CASLE 322-40 Toward a Green Sculpture

3.0 credit hours

This studio seminar is one of a series of Sculpture Department course offerings that fall under the general rubric of *Towards a Green Sculpture*. In this class, ecologically safe materials and processes will be explored and utilized. Making the determination of what is “ecologically safe”, is in itself a complex and variously interpreted endeavor. The course will be concerned with the crucial role artists may play as culture shapers. We will concern itself with how artists are operating in these times, as we focus on climate disruption as a critical issue, and how artists are taking part in the conversation. Our attentiveness, and conversation may lead us to deep understanding and can strengthen our work and contribute to its meaning. Our experiences will take us from developing skill in researching current topics and responding as artists to our discoveries Among current sculptural practices that are ecologically sound is that of taking ones creativity out of the traditional studio and into the community. There will be a community- based collaborative project as part of the course. We will also research issues of artist interaction with community, and discuss the implications of the materials and processes we plan to use in our work. We will conduct analysis and experimentation of materials and processes as we engage in complex, deep thinking that results in the making of significant works.

Karen McCoy

VB

TR 2:30 pm -5:50 pm

CASLE 333-01 Learn to Teach

3.0 Credit Hours

This class will focus on various educational models and techniques while linking these strategies to a dialogical art-making process. In recent years we have seen many artist-led projects (individually staged or institutionally funded) that provide opportunities of knowledge

production in spaces of conversation. This trend emerges from a shift away from the art object, towards a critical, socially engaged practice focused on intersubjective relations. It relies on artists as teachers responding to a general decline in the standards of public education and proposing interdisciplinary projects committed to research, visual inquiry, and collaborative art-making.

To think about a dialogical education we will look at the work of Paulo Freire—one of the most influential educators of the 20th century. Freire’s revolutionary pedagogical ideas include an emphasis on a nonhierarchical education, situated in the lived experience of the participants. He sees the classroom as a conversational place where personal narratives are informed by relevant critical theory and the wisdom of the teacher (who is always a learner). In this setting, the transmission of knowledge becomes an *exchange of worlds* requiring mutual respect and an epistemological curiosity about the nature of dialogue to develop a better comprehension about the object of knowledge.

Freire’s theories and the work of many other artist/educators will serve as a generative model for this class. We will look at artists and art collectives engaged in pedagogy from various cultural contexts. There will also be lectures by local teachers on the following topics:

- Writing lesson plans
- Consideration of different learning patterns and teaching methods.
- Time management.
- Age appropriate instruction and adult/senior education.
- Understanding diversity, disability, and at risk populations.

Your main assignment for this class will be to carefully pick one site in Kansas City, for which you will design a workshop. This will be an opportunity to think about education outside of the traditional classroom setting, at a challenging location with potential for engaging with others. Some examples include: an ethnic grocery store, a sex shop, a church, a gas station, a soup kitchen, a homeless shelter, a park, etc. How can you piggyback established infrastructures and utilize the city as your classroom? You will ask yourself these questions:

- Who are my students?
- What are their strengths and setbacks?
- What will my students get out of this education?
- What do I need to learn to teach my workshop?
- How do I integrate art into the curriculum?
- What is the internal organizational structure of my site?
- How will my teaching improve my chosen site?

This will be an introspective process where you will identify your own strengths and interests to develop a curriculum. This is as a reciprocal opportunity—a way for you to learn while you teach. The final result will be what Joseph Beuys called *social sculptures*—artworks that have the potential to transform society through discussion, reflection, and making.

CASLE 382-01 Experience and the Narrative**3.0 credit hours**

This class will examine the relationship between personal experience and the creation of narrative drawings. It challenges the student to take on an experience that may be foreign to them, or explore a passion they have not yet been able to address in their work or other classes, and consider the ways in which this experience can translate into elements that make up a visual narrative. This class is for serious students who are interested in creating an ethical response to world problems in formal, procedural and conceptual ways that creates a meaningful studio practice. On Tuesdays, students will be volunteering at a site of their choice (Bike Collective, a soup kitchen, Rose Brooks, etc). On Thursdays students will meet in class to draw and discuss.

Farstad

D202

TR 8:00 am – 10.50 am