

A - New Course Proposal V. 7.2022 : Entry # 3133**DEAN Decision**

Approved

Date

09/19/2023

Is this course intracollegiate or intercollegiate?

Intercollegiate

SCHOOL EPC Decision

Approved

Date

10/25/2023

GEC Decision

Approved

Date

12/12/2023

APIRC Decision

Approved

Date

01/12/2024

Begin Form**Today's Date**

09/18/2023

Your Name:

Emily Gerhold

Your Email:egerhold@highpoint.edu**Are you a Department Chair?**

No

Department Chair Name

A - New Course Proposal V. 7.2022 : Entry # 3133

Scott Raynor

Email address of your Department Chairsraynor@highpoint.edu**By checking below, I certify that my department chair has seen and approved the new course that I am proposing.**

Yes

Please select the appropriate school overseeing this proposal:

Arts & Design

Which semester is this course to be taught for the first time?

Fall 2024

Information for the Registrar**Choose the department designator from the list below.**

ART

Proposed Course Number?

2099

Is this course cross listed?

No

Does this course replace a current course?

No

Is the course number being reused?

No

What is the title of the new course?

Creative Advocacy: An Exploration for Artists and Performers

Write the catalog description of your proposed course:

Creative professionals and arts advocates in the United States operate in complex public policy environments that influence artistic operation and creation at the local, state and national levels. What are these policies? Who makes, implements, and enforces them? How are new policies developed and why? How can policies be changed? This course will provide students with a foundational understanding of the context of arts policy in the United States and how advocacy efforts can influence policy change. It will also equip them with practical, real-world strategies to act as arts advocates both within and beyond their local communities.

How many credit hours will this course be?

4

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Letter grade

Please select the course repeat option for this course:

Not repeatable for credit

What is the offering cycle for this course?

Fall semester

Does your course have any prerequisites?

No

Is this new course being proposed because of a new or revised major or minor proposal?

No

Any other comments for the Registrar at this time?

This is a course that is restricted to second year Creative Arts Fellows who will take this course as a cohort. It will need to meet in a space that can accommodate a class size of approximately 40 students.

Gen Ed and Academic Programs**Is this course part of Gen Ed?**

- Yes

Does your course count in the general education core (one of the core classes that cannot be double-dipped in your major or minor)?

Arts

Does this course count towards a major or a minor?

No, it does not count toward any particular major or minor

Is this course part of an academic program?

- This course does not fulfill academic program requirements

Does this course include any community engagement?

Yes

Does this course participate in the GoGlobal Program?

No

Information for Curriculum Review

A - New Course Proposal V. 7.2022 : Entry # 3133

Rationale and evidence for new course's consistency with departmental mission:

This course will be taken by Creative Arts Fellows in the Fall semester of their Sophomore years. Ideally, the course will be co-taught by the Director and Co-Director of the Creative Arts Fellows program in order to give CAF students, who come from eight different visual and performing arts disciplines, a rich and broad experience that speaks to their individual disciplines and to the idea of creativity, broadly applied.

Some context around the utility of this course: One of the essential functions the CAF program performs is fostering community, across the program as a whole and especially within its class year cohorts. The program strengthens this sense of community by asking CAF students to take three courses as cohorts, which they do during their Freshman (a 1-credit course taken in the Fall semester), Sophomore (a 4-credit course taken in the Fall semester), and Junior (a 1-credit course taken in the Fall semester) years.

When the CAF program was first conceived, the English Department graciously offered to support it by offering a CAF-only section of ENG 2200 for the Sophomore cohort during the Fall semester. As the program has evolved, we have begun to broaden the CAF's focus to not only cultivating a creative community but also equipping students to be advocates for the arts. The proposed course would lay the foundation for this advocacy vision, which we're excited about. At the same time, it would also relieve some of the burden shouldered by English Department of accommodating the CAF students in a course offered only to them, especially in light of the fact that we have outgrown a single section of ENG 2200 as a result of the significant increase of our cohort size (from 25 students per cohort to 40+).

List all student learning outcomes for this course.

Arts Communication Skills #5: Values the creative thought and expression of all people. In-class presentation. Students will undertake a presentation in which they facilitate discussion around a set of class readings. Presentations must include 2 sections: 1. Evidence of significant engagement with the reading, including an articulation of who the author is/authors are, the main argument (or thesis) of the reading and key passages, definitions of key concept(s) as articulated by the author, an articulation of what types of evidence (e.g. policy documents, photographs, newspaper articles, theater performances) the author analyzed in the text; and at least three discussion questions. (Students demonstrate application of terminology and media-specific language.) 2. The discussion of an example of art (~5 mins) such as a work of theater, music, poetry, film, visual art, etc. that dialogues with readings (Students are able to demonstrate proficiency in interpreting the meaning of existing artwork of other artists.) Faculty will use a rubric to evaluate: the extent to which students understand the readings; how well they can understand and explain the context in which the readings and the example artworks were made; AND how well they can present the day's readings to their classmates. 70% of students are expected to complete this assessment with a grade of 75 or higher for the learning outcome to be considered successful.

Analytic Skills #2: Values intellectual curiosity and the drive to independently pursue a question, thought or idea with passion and vigor. NEA news analysis exercise. During semester week 9, students will read several cultural documents (newspapers, magazines, etc.) related to past controversies surrounding the National Endowment for the Arts. They will sketch out the main opinions on either side of the controversy, and using their critical thinking skills and knowledge acquired earlier in the semester, come to conclusions about the social and cultural motivations that drove the controversies (Students comprehend and correctly apply a theoretical framework or methodology in the analysis of an issue or problem). Faculty will use a rubric to evaluate how successfully students' thorough analysis of primary source material allowed them to draw appropriate conclusions regarding the past controversies surrounding the National Endowment for the Arts. 70% of students are expected to "meet expectations" or higher for the learning outcome to be considered successful.

Creative Problem-Solving #2: Values the centrality of experiential learning as a crucial component of the educational process. Op-Ed letter to a policy-maker Students will select a timely topic related to arts advocacy and draft an op-ed letter or a letter to a policy-maker in which they summarize the issue, outline their concerns around the issue, and propose multiple solutions that could address their concerns. (1. Students demonstrate the ability to express oneself using multiple methods or mediums; 2. Students initiate a critical discussion on how works of art form part of a larger set of relationships that include artist and society.) Faculty will use a rubric to evaluate the engagement of students' letters with the broader topics covered

A - New Course Proposal V. 7.2022 : Entry # 3133

by the course AND the sophistication of their critical discussion about their chosen issue's impact on broader society. 70% of students are expected to complete this assessment with a grade of 75 or higher for the learning outcome to be considered successful.

Integrative Learning #1: Values collaborative working environments that inspire interdisciplinary exploration. Throughout the course, lectures and discussions relate historical and contemporary discourses about the arts' social and cultural roles to students' knowledge base in world history, literature, and philosophy. Students particularly observe how the value placed upon the arts over time has changed, and how these changes can be related to broader social and cultural changes. During in-class discussion opportunities, students will recognize and discuss how aspects of historical and contemporary discourses about arts' social and cultural roles are related to their own experiences and knowledge bases. (Students connect concepts, theories, and frameworks of fields of study to life experiences, drawn from a variety of contexts, i.e. - family life, creative endeavors, civic participation, work experience) Throughout the semester, and especially through the success of their final projects, faculty will assess the extent to which students can successfully integrate knowledge of the historical and contemporary discourses about arts' social and cultural roles into their broader knowledge base. 70% of students are expected to complete the final project assessment with a grade of 75 or higher for the learning outcome to be considered successful.

List any units or content areas that will be required for all sections of this course.

Students will have an opportunity to consider current arts policy issues as they examine topics including:

- a brief history of arts and cultural policy in the United States
- the structure for federal, state, and local funding for arts and culture
- matters of artistic freedom and censorship in the arts
- the role of cultural policy in social justice, job creation, education, and placemaking
- cultural equity and cultural diplomacy

List any assignments, tests, or other assessments that will be required for all sections of this course.**ASSESSMENTS:**

- PARTICIPATION AND PROFESSIONALISM (10%)
- WEEKLY REFLECTION (20%)
 - o Once a week, every week students will submit a short reflection that responds to a prompt on Blackboard.
 - o Most week's reflections will ask students to submit at least a 150-word response that asks them to comment what they notice (or find interesting), value (or find important), and question (or question(s) you have) about at least one of the week's readings.
 - o Some responses also ask students to provide additional reflections such as questions for guest speakers, etc.
- CLASS PRESENTATION (20%)
 - o Students will deliver one ~20 minute in-class presentation about one of that day's course readings
 - o Each presentation must include:
 - ☐ engagement with the reading including (~15): 1) an articulation of who the author is/authors are 2) main argument (or thesis) of the reading and key passages 3) definition of key concept(s) as articulated by the author 4) an articulation of what types of evidence (e.g. policy documents, photographs, newspaper articles, theater performances) the author analyzed in the text; 5) at least three discussion questions
 - ☐ an example of art (~5 mins) such as a work of theater, music, poetry, film, visual art, etc. that dialogues with readings
- OP-ED OR LETTER TO A POLICYMAKER (20%)
- FINAL PROJECT (30%)
 - o For the final project students will conceive of and thoroughly plan an appropriately-scaled advocacy campaign aimed at bringing visibility to the arts OR using the arts to address a community concern. Students will work in small groups (up to 5 students) for this project, and the project can be planned to be executed either on HPU's campus or in the broader High Point community. For each project there are three requirements:
 - ☐ Abstract and Annotated Bibliography (10%)

A - New Course Proposal V. 7.2022 : Entry # 3133

- ☐ In-class presentation (10%)
- ☐ Analysis/Next Steps essay (10%)

List any readings or other materials that will be required for all sections of this course.**READINGS:**

- ☐ "Honor Native Land: A Guide and Call to Acknowledgement," United States Department of Arts and Culture
- ☐ Kevin McCarthy, Elizabeth Ondaatje, Laura Zakaras, and Arthur Brooks. Reframing the Debate About the Value of the Arts (2005)
- ☐ Jill Dolan, "Introduction" in Utopia in Performance: Finding Hope at the Theater (Ann Arbor, MI: University of Michigan Press, 2003)
- ☐ Amanda Ashley & Leslie Durham "Universities as Arts and Cultural Anchors." Artivate: A Journal of Entrepreneurship in the Arts (2021)
- ☐ Kevin Mulcahy, "Cultural Policy: Definitions and Theoretical Approaches," Journal of Arts Management, Law, and Society (2006)
- ☐ Carlton Turner, "Why We Can't Achieve Cultural Equity by Copying Those in Power," Creativity Connects: National Endowment for the Arts (2016)
- ☐ Donna M. Binkiewicz, Federalizing the Muse: United States Arts Policy and the National Endowment for the Arts (2004) (excerpts)
- ☐ Victoria Grieve, "Introduction" and "Chapter 4," The Federal Art Project and the Creation of a Middlebrow Culture (2009)
- ☐ Rosalyn Deutsche, "Art and Public Space: Questions of Democracy" Social Text (1992)
- ☐ Patricia Phillips, "Public Constructions," Mapping the Terrain: New Genre Public Art, edited by Suzanne Lacy
- ☐ Catherine R. Squires, "Rethinking the Black Public Sphere: An Alternative Vocabulary for Multiple Public Spheres," Communication Theory (2002)
- ☐ Augusto Boal, excerpts from Legislative Theatre (1998)
- ☐ Richard Schechner and Sudipto Chatterjee, "Augusto Boal, City Councillor: Legislative Theatre and the Chamber in the Streets." The Drama Review (1998)
- ☐ Kelly Howe, "Embodied Think Tanks: Practicing Citizenship Through Legislative Theatre," Text and Performance Quarterly (2009)
- ☐ Sarah Wilbur, "Does the NEA Need Saving?" TDR: The Drama Review (2017)
- ☐ Julian Vasquez Helig, Heather Cole, and Angelica Aguilar, "From Dewey to No Child Left Behind: The Evolution and Devolution of Public Arts Education," Arts Education Policy Review (2010)
- ☐ Sandra S. Ruppert, "Critical Evidence: How the arts benefit student achievement," National Assembly of State Arts Agencies and Arts Education Partnership, 2006
- ☐ George Lipsitz, "Introduction," How Racism Takes Place (2011)
- ☐ Anne Markusen and Ann Gadwa, "Creative Placemaking: a white paper for the Mayors' Institute on City Design, a leadership of the National Endowment for the Arts in partnership with the United States conference of Mayors and American Architectural Foundation," National Endowment for the Arts (2010)
- ☐ Hoong Yee Lee Krakauer "How We Wrote Our Cultural Equity Statement and How You Can Write Yours," Queens Arts Council (2018)
- ☐ Peter Moskowitz, "What Role Do Artists Play in Gentrification?" Artsy (2017)
- ☐ David J. Elliott, Marissa Silverman, and Wayne D. Bowman, eds. Artistic Citizenship: Artistry, Social Responsibility, and Ethical Praxis (2018) (excerpts)

List any course policies that will be required for all sections of this course.**CLASS POLICIES:**

- Ban on Electronic Communication During Class Time: Unless you are specifically asked to do so, please do NOT use the Internet, text messaging, social media, or e-mail during class time. Our Zen motto will be, "Be here now."
- Writing Assignments: Students are expected to use formal, academic English on all writing assignments. Writing assignments are to be typed (double-spaced, using standard font), stapled, and handed in at the beginning of the class period.
- Prepared Participation: Students are expected to have read the assignments and to participate in discussions and other class

A - New Course Proposal V. 7.2022 : Entry # 3133

activities every time. I will also expect courteous behavior in discussions; that is, respectful exchanges and enough self-awareness to keep yourself from monopolizing the discussion.

- **Email Policy:** Formal, academic English must be used in any email correspondence sent to me. Emails should include proper salutations, be properly formatted, and be free of grammatical errors. Please note that the electronic transmission of information regarding grades risks violating the Family Educational Rights and Privacy Act (FERPA); therefore, grades will not be sent via email.

DAVID R. HAYWORTH SCHOOL OF ARTS AND DESIGN POLICIES:

- **Attendance:** In the School of Arts and Design, learning is an active process that requires your participation. Your presence and your contributions help build a community of learners with diverse viewpoints that enrich the educational experience. Active participation is a base level expectation that requires your presence and is representative of core life skills such as collaboration, teamwork, and accountability. Attendance is mandatory in all studio and lecture courses in the Art and Graphic Design Department. In recognition of the challenges of life and the need to have personal days for mental or physical health, students are allowed to miss a MAXIMUM five (5) days of participation during the semester. If you miss more than five classes, your final numeric grade for the course will be reduced by 3% of the maximum possible points for the class for EACH absence after the fifth (e.g., if you miss 6 classes, your final grade will be reduced by 3% of the maximum points for the course; if you miss 7 classes, your grade will be reduced by 6%, etc. Once you have accumulated 3 absences, I will submit an attendance flag in the Panther Success Network (formerly Starfish) to remind you of your number of absences. When you reach five absences, I will raise a second flag in the Panther Success Network. Upon the second flag, you are required to meet with your advisor and me to discuss your current standing and strategies to help you succeed.
- **Final Exam Policy:** Students are required to be in attendance during the designated final exam period published by the HPU Office of the Registrar.
- **Professional Behavior:** High Point University students have a responsibility to uphold the University Honor Code, Conduct Code, and all other rules and processes as noted in the Undergraduate Bulletin and the Student Guide to Campus Life. These rules apply to the entirety of the campus, especially in academic spaces (e.g., classrooms, faculty offices). You are responsible for being fully aware of the contents of these documents.
 - o Behaviors or methods of communications that hinder an “inclusive environment that encourages the exchange of ideas and the intellectual and creative development of faculty and students” (Mission of the School of Arts and Design) will be addressed immediately and tracked via Panther Success Network. The degree of offense could include civility education, withdrawal from the class, or expulsion. The School of Arts and Design partners with the Office of Student Life in dealing with these concerns.
 - o Plagiarism, cheating, etc. will not be tolerated. When in doubt, always ask before submitting an assignment, project, exam, or any other product to be evaluated. Procedures, consequences, etc. may be found in the Student Guide to Campus Life.
- **Intellectual Property:** Please note that all materials distributed in this course are my intellectual property. This includes exams, study guides, presentations, handouts, and assignment/project instructions. These materials are meant solely for the use of the students in this classroom. The posting or sharing of these materials is prohibited and considered a violation of the Honor Code.
- **Course Evaluations:** All students are expected to complete course evaluations in the week preceding final exams. These evaluations, which are delivered online, are an important part of HPUs assessment program. They help me identify areas that need improvement and confirm to me what is working well in a course. Your cooperation in completing them is greatly appreciated. You will receive information from the Office of Institutional Research and Planning near the end of the semester regarding the process of completing online evaluations.
- **Commitment to Diversity, Equity, & Inclusion:** High Point University considers a strong commitment to diversity, equity, and inclusion as a core component of our mission and an essential ingredient to a holistic education in the liberal arts tradition. A liberal arts education develops critical thinkers, moving students from a fixed-mindset to a growth-mindset. This approach to learning prepares students for reflective action in an interdependent and diverse world. We not only understand and respect the unique talents and perspectives of all individuals, but we also embrace and utilize their contributions. Our breadth of inclusiveness creates a path by which all individuals can achieve their highest potential in an increasingly complex and pluralistic society. High Point University welcomes and respects all students, faculty, and staff of all races, ethnicities, religions, genders, sexual orientations,

A - New Course Proposal V. 7.2022 : Entry # 3133

sexual identities and gender expressions, abilities, classes, ages, and political ideas. We recognize that diversity also includes a range of geographic locations, communication styles, family makeup, educational background, military service, and other unique life experiences. To encourage diversity and inclusion we endorse dynamic curricula and research agendas—through the university's core education as well as all fields of study, programming, and community engagement—that include a multiplicity of views and perspectives. Diversity, equity, and inclusion are not merely moral imperatives or societal goals, they can be a competitive advantage. Our continued success as a university rests in our collective ability to embrace a multitude of opinions, ideas, and beliefs so that we can effectively educate the next generation of leaders who are culturally responsive, knowledgeable, and globally engaged. Our commitment to diversity, equity, and inclusion cultivates students' desire for citizenship in complex global communities. To that end, this class will be conducted as an intentionally inclusive community that celebrates diversity. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity and expression, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

- Emotional Support Animals: Only service animals are permitted in academic spaces. ESAs must be kept in the student's residence and outside only to exercise and relieve themselves. ESAs in training are also not permitted in spaces outside the owner's residence hall.

If you would like to specify how requirements for contact hours must be met for all sections of this course, please indicate below. (e.g., if any experiential learning activities will replace seat time)

N/A

Is there anything else the reviewing parties should know about this new course proposal that hasn't been addressed?

N/A

Sample Syllabus

- [CAF-4-credit-course.docx](#)