

Instructor: David Scobey
M,W 10-11:30
Telephone: 615-0609

Email: scobey@umich.edu
Ostafin Room, West Quad
Arts of Citizenship: 232C West Hall

UC 312: COMMUNITY PROJECTS IN THE ARTS AND HUMANITIES

This course is an experiment in community-based teaching and learning. On the one hand, it is a practicum for collaborative public projects in the arts and humanities; on the other hand, it is a seminar that explores the significance of culture in community life and the promise and problems of collaboration between universities and communities to create new cultural resources.

The Projects Practicum: UC 312 sponsors five projects, all organized by the UM Arts of Citizenship Program. Each of you will work on a single project of your choosing for the whole term; project teams will typically have from two to five students on them. All the projects have faculty supervisors or project coordinators, and all of them bring student teams together with community partners such as K-12 teachers, musicians, performance groups, or neighborhood centers. Although the projects vary in their partners, themes, and products, all of them involve the collaborative creation of cultural resources: public school curricula, dramas, radio documentaries, performances. Your project work will entail using academic skills—research, teaching, writing, interviewing, design—to create public goods useful to the larger community. All the projects require you to travel to off-campus sites, but you do not need to have a car or van-training to take the course. The projects are described at the end of the syllabus.

The Weekly Seminar: The course meets twice a week, on Mondays and Wednesdays, for ninety minutes. Wednesday meetings are reserved for project team meetings. On Mondays, the class will meet in seminar format to discuss assigned readings, reflect on the larger themes of community-based cultural work and report on the progress and problems of the projects. These seminar meetings are essential to the educational goals of UC 312, and your attendance and participation are required. You are also required to help lead the discussion for one of the Monday seminar sessions.

Work Responsibilities and Credit-Hours: You may take UC 312 for three or four credits; you are expected to commit three hours per week of work time (team meetings, community work, seminar, and readings) for each credit-hour. With one-and-a-half hours a week in seminar, and two-three hours of class reading and writing, you will probably work on your project an average of 5-9 hours a week, depending on your credit-hours.

More important than the hours you put in is your commitment to be a responsible, accountable member of the project team. Your fellow students, your project leaders, and your community collaborators must be able to depend on you; in an important sense, you are representing the University in the larger community. It is **essential** that you attend project meetings and follow through on commitments.

Readings: The seminar readings average 50-75 pages a week; they are meant as brief but significant explorations of the themes of the course. Please come to class having read and

thought about them and prepared to talk about them. The readings include four books available at Shaman Drum bookstore:

Jane Addams, Twenty Years At Hull-House

Harry Boyte and Nancy Kari, Building America

Anna Deavere Smith, Fires In the Mirror

Nadia Wheatley and Donna Rawlins, My Place

Other reading assignments include online materials and a coursepack that will be available at Accucopy (518 East William Street). In addition, each project team will have readings and perhaps a coursepack of its own; Project Coordinators will arrange for these materials.

Project and Seminar Writing: UC 312 asks you to do two, equally valuable types of writing. First of all, each project culminates in the creation of some publicly useful product: for instance, a curriculum guide for a third-grade environmental education unit; an addition to a Website on the history of Ann Arbor; a script for a radio documentary on the history of jazz in Detroit. At the same time, you are asked to keep an online project journal in which you write reflectively about your experience and your engagement with the themes of the course. The journal will work best for you as a tool for exploration if you make the writing straightforward but analytically serious, neither ‘academic’ nor ‘email-ish’: think with it. You are required to submit four journal entries over the course of the term—although you may write as much as you like, of course--and to culminate the journal with a 6-8 page “think-piece” analyzing and assessing your project work at the end of the term.

Grading: Both your project work (60%) and seminar work (40%) will be taken into account in your grade. My assessment of your project work will include the effectiveness of your work with your team, your collaboration with other project partners, and the quality and timeliness of the product you create. My assessment of your seminar work will include your journal, your participation in class, and your leadership of discussion.

WEEKLY SYLLABUS

NOTE: Wednesday sessions are scheduled for project team meetings.
Readings marked (SD) are books available for purchase at Shaman Drum.
Readings marked (X) are in the seminar coursepack at Accucopy.
Readings marked (W) are on the World Wide Web.

W Sept 5: Introduction

M Sept 10: An Introduction To the Term’s Projects and To Project-Based Learning
“Environmental Legacies” curriculum plan (X)
Draft script of Homelands (X)
Students On Site Website, virtual historical bus tour of Ann Arbor
(www.artsofcitizenship.umich.edu/sos/tour) (W)

“Swinging Through Time” website on the Greystone Jazz Museum
(<http://www.ipl.org/exhibit/detjazz/>) (X)
Linda Frye Burnham, “Everybody Say Hallelujah,” including links to stories
about Los Angeles and Burlington Hallelujah Projects
(<http://www.communityarts.net/readingroom/archive/22hallelujah.html>) (W)

M Sept 17: Themes: Community, Story-Telling, and Place
Nadia Wheatley and Donna Rawlins, My Place (SD)

BY NOW, YOU SHOULD HAVE CHOSEN A PARTICULAR PROJECT

M Sept 24: Practices: Collaboration, Conflict, and Community History
Dolores Hayden, The Power of Place, 139-87 (X)
Casey Nelson Blake, "An Atmosphere of Effrontery," in Power of Culture: Critical
Essays In American History (X)
Wayne Booth et al., The Craft of Research (X)

M Oct 1: Practices: Working With Teachers and School Children
Students On Site curriculum guide (<http://artsofcitizenship.umich.edu/sos/edu/>),
including links to lesson plans and state curricular mandates (W)
Selected materials and journals from previous project teams (X)

YOUR FIRST PROJECT JOURNAL IS DUE BY NOW AT THE LATEST

M Oct 8: Practices: Telling Stories In Public
William Cronon, “A Place For Stories: Nature, History, and Narrative,” Journal of
American History (March, 1992), 1347-76 (X)
Jack Kugelmass, “Turfig the Slum: New York City’s Tenement Museum and the
Politics of Heritage,” in Remembering the Lower East Side, 179-212 (X)

M Oct 15: No class—use the week for project work

M Oct 22: Works In Progress: Project Team Presentations

YOUR SECOND PROJECT JOURNAL IS DUE BY NOW AT THE LATEST

M Oct 29: Themes: The Crisis of Public Life
Harry Boyte and Nancy Kari, Building America (X)

M Nov 5: Themes: The Role of Art In Public Crisis
Anna Deavere Smith, Fires In the Mirror (SD)

M Nov 12: Themes: Community Boundaries and Personal Transformation
Jane Addams, Twenty Years At Hull-House, 3-104 (SD)

M Nov 19: Themes: The Civic University and Institutional Transformation

Ira Harkavy, "School-Community-University Partnerships: Effectively Integrating
Community Building and Education Reform" (W)
David Scobey, "Putting the Academy In Its Place" (X)

YOUR THIRD PROJECT JOURNAL IS DUE BY NOW AT THE LATEST

M Nov 26: No class—use the week for project work

M Dec 3: Project forum

M Dec 10: Project forum

**YOUR FOURTH PROJECT JOURNAL IS DUE BY NOW AT THE LATEST
FINAL ESSAYS AND TEAM PRODUCTS ARE DUE DECEMBER 17.**

PROJECTS

- 1) **The Homelands Project:** This partnership with Detroit's Matrix Theater Company and the Residential College explores the history of Southwest Detroit, a neighborhood with a rich ethnic, industrial, and labor history. Earlier project participants gathered oral histories and historical research about the neighborhood and helped to create a play, Homelands, about it. This year's students will help to revise the play, research visual materials for it, and design its stage production.
Faculty Supervisor: David Scobey, Charlie Bright, and Kate Mendeloff
Project Coordinator: Craig Regester
- 2) **Students On Site: A Community History Curriculum:** This team of UM students will teach a five-six week local-history curriculum to 3rd and 4th grade classrooms in the Ann Arbor schools, as well as helping to enrich the historical website used for the unit.
Faculty Supervisor: David Scobey
Project Coordinator: Shani Mott
- 3) **Environmental Legacies (4 students):** This group will work Ann Arbor teachers and local environmental educators to revise and complete a pilot curriculum, aimed at 3rd graders in Ann Arbor, that combines local history with environmental education. Students will complete a curriculum guide and test the unit in one or two classrooms.
Faculty Supervisor: David Scobey
Project Coordinator: Erin Gallay
- 4) **Detroit Jazz: A Radio History:** As part of the University's Detroit Theme Semester, this team will collaborate with Michigan Radio to research and script a short radio documentary about the history of jazz in Detroit.
Faculty Supervisor: David Scobey
Project Coordinator: Mike Rahfaldt
- 5) **Hallelujah Project—Liz Lerman Dance Exchange Residency:** This fall, Liz Lerman Dance Exchange will culminate a two-year collaboration with Arts of Citizenship and University Musical Society with a month-long residency working Detroit community groups and University students and faculty. The UC 312 team and other undergraduates will serve as ethnographers for the residency, creating a multimedia narrative that describes the project, the resulting performance works, and the process by which they were created.
Faculty Supervisor: David Scobey