Art for Social Change
Spring 2019
February 4, 2020 – May 15, 2020

HECUA (Higher Education Consortium for Urban Affairs)
St. Paul, Minnesota

Linked Courses
Reading Seminar: Art and Social Change in Political, Social, and Historical Context (4 credits)
Field Seminar: Social Justice Theory and Practice in the Field (4 credits)
Community Internship (8 credits)

Class Times/Locations
In general, class times are:
  • Tuesdays 1:00-6:00 pm (most often at Pillsbury House + Theater, 3501 Chicago Ave S, 55407)
  • Fridays 10:00am-3:30pm (location varies)

**Please see Moodle weekly for specific times and locations. Sarah will always go over these in class!**

Art for Social Change Lead Faculty
Sarah Petersen, spetersen@hecua.org
(cel) 612-414-7768

HECUA Program Manager/ Internships
Rachel Svanoe Moynihan, rsvanoemoynihan@hecua.org

HECUA Student Services Manager
Julie Rossate, jrossate@hecua.org

Art for Social Change Program Director
Marcus Young 楊墨, myoung@hecua.org

Office Hours for Sarah
After class and by appointment
Introduction
Welcome to Art for Social Change at HECUA! This program explores the role that artists and arts organizations play in using the arts to create awareness, change, and connection in people’s lives and communities. Throughout the semester you will engage with historical and contemporary community-based artworks and artist initiatives, meet artists, activists, and arts educators leading the way in this field, and create your own artistic, creative work related to personal and social change.

Framing Questions
1. What are the roles of art in the work of social transformation and liberation? What is art FOR, and What can art DO? What are the many ways it can alter hearts, minds, the course of events, and foster positive change?
2. What are the roles of art in everyday life and daily praxis?
3. What is the relationship between artistic practice, your personal transformation, and social change?
4. Who makes art, who defines art, what are the systems supporting or limiting access and participation in art and social change, and how can they be altered and expanded?
5. How can we foster our capacities for interdependent, intersectional, accountable relationships of care to manifest change?

Program Outcomes
- You will deepen your understandings of who you are, how you define community, and how you hope to use the arts to address social change and social justice issues.
- You will clarify how art sits in relationship with your passions, desires, personal journey, inquiry, and expression.
- You will gain a deeper understanding of the ethics and responsibilities that come with making art in community and the public realm, particularly in regards to culture, race, power, identity, class, language, and access.
- You will grow as artists and/or creative thinkers and be more able to create artistic community-based projects that cultivate connectedness and address pressing social issues.
- You will experience a broad survey—visit many places, hear from many people, experiment with many ideas—and form your own ideas about the field of community-based and social-change arts.
- You will reflect on your experiences, ask critical questions and take the lead in facilitating meaningful conversations.
- You will learn about your creative process and experiment with how to bring your work to life.
- You will gain a deeper network of connections in the local art community, grant writing skills you can use within your practices and communities, and a clearer sense of the professional and artistic opportunities that exist within the realm of community-based arts and arts practices addressing the urgencies of social change.
- You will sense your relationship to your own transformation.

Program structure
For nearly fifty years, HECUA has been taking students off-campus and into partnerships with local practitioners in immersive and structured experiential learning programs. HECUA’s philosophy of teaching and learning is centered on the idea of a learning community where all are teachers and all are learners. A high-quality experience for all demands that each of us commits to invest fully in this experience and contribute to the social process of learning. Therefore a large part of your grade is based on participation, reflection, and leadership.
The four “pillars” of HECUA’s pedagogy

1. **Interdisciplinary** - HECUA programs integrate elements of many disciplines. This program brings together various disciplines studying culture, community, spirituality, as well as various disciplines of art, performance, and art history.

2. **Integrated** - Theory and practice are interrelated. One course focuses on theory while another focuses on practical application of ideas. Students converse with practitioners in the field and test the relative strengths of competing theories. Integration is a deliberate process of bringing together theory with practical insights from field experiences and students’ internships.

3. **Experiential** - Experiences are highly structured and linked to theoretical explorations, equipping students to critically analyze their experiences and use these insights to strengthen both theory and practice.

4. **Holistic** - Faculty and mentors do not simply encourage students to deal with issues from a cognitive theoretical standpoint alone. Instead, students are encouraged to view themselves as actors in history, as full participants whose values and decisions have consequences for the political trajectory of many systems and for the quality of life that they and others will experience.
**Reading Seminar: ART AND SOCIAL CHANGE IN POLITICAL, SOCIAL, AND HISTORICAL CONTEXT**

In this course, you will engage in learning through reading/watching/listening/discussing, writing, hearing from guest speakers, and field trips to organizations. Your contribution will be based on these components and assignments:

<table>
<thead>
<tr>
<th>Assignment--Reading Seminar</th>
<th>Points</th>
<th>Due</th>
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<tbody>
<tr>
<td>Attendance</td>
<td>15</td>
<td>each class</td>
</tr>
<tr>
<td>Participation / Contribution to Group Learning</td>
<td>15</td>
<td>each class</td>
</tr>
<tr>
<td>Reflective Synthesis Writing (9 times, 5 points each)</td>
<td>45</td>
<td>many dates, see Moodle (due @ midnight on Sundays)</td>
</tr>
<tr>
<td>Grant Writing (Draft - reviewed by peers &amp; Sarah)</td>
<td>6</td>
<td>4/1 sent to peers, 4/7 discussed in class</td>
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<tr>
<td>Grant Writing (Final)</td>
<td>6</td>
<td>4/15</td>
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<tr>
<td>Essay (Draft/Outline)</td>
<td>6</td>
<td>4/26</td>
</tr>
<tr>
<td>Essay (Final)</td>
<td>7</td>
<td>5/12</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>100</strong></td>
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</tr>
<tr>
<td>Additional Activities (extra credit)</td>
<td>5</td>
<td>many dates, see Moodle</td>
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**NOTE:** For most of these assignments, due dates are Sundays at 11:59pm for written assignments, with the exception of Grant Writing (Draft and Final) [due on Wednesdays at midnight] and the Essay (Final) [due on Tuesday May 12 at midnight].

**Attendance, Participation, and Contribution to Group Learning:** (2 points per day)

Your attendance, participation, and contribution to group learning are the foundation of meaningful experiential learning. Your presence and positive contribution helps yourself and the entire class to learn. Completing reading assignments will allow you to engage fully in class conversation. You will help facilitate conversations with your peers to grapple with the themes of the course. Weekly readings/viewings/listenings will be assigned in class and posted to Moodle.

**NOTE:** For guest artists, you are expected to review preparatory information provided in advance of their visit to our class (i.e., bios about them, websites of their work, occasionally a short essay they have written), and that you come prepared to class with at least 1 question/comment/interest you have in their work, to assist in producing a generative conversation for all.

**ANOTHER NOTE:** Much discussion and dialog in this class will be student-led, but in addition, each student will have the responsibility/opportunity to “open” one class over the course of the semester. This means you get to start the class, “call it to order,” begin it in a way you see fit. You may begin with a poem, an activity you want us to do, a discussion of a preoccupation you’re having, a response to a reading or class experience you’re feeling especially impassioned about, a performance, a mini-field trip - you name it. Think of this as a 10-minute (approx.) invitation to the class to begin where You want it to begin. Your choice of day can be spontaneous (you may have competition!), or you can choose in advance. (If you need Sarah’s or someone else’s assistance beforehand, feel free to ask). This will be rolled into your participation grade for the semester as an “extra” credit point, but more importantly, it’s an opportunity to co-author our experience more intentionally from your perspective.
Reflective Synthesis Writing (5 points each, 9 assignments)
Consistent writing on an almost weekly basis is an essential aspect of synthesizing your various learning experiences and communicating your ideas. There is a lot of flexibility with these assignments in terms of what you write about. They can be summaries of the week. They can be creative expressions inspired by an experience. They can be reports on something we’re reading. You can take a deeper dive into an artist’s work. You can write about personal connection to a topic. You can combine all of the above! You have many choices - and making a good choice for you can make this assignment flow. Follow where your interest, intuition, and energy lead you.

You will write to synthesize, making connections to whatever interests you. It is your space to work out issues and for your creative expression through writing. Each assignment will be 1+ page in length, about 500 words or more.

Grant Writing (12 points)
Writing a grant is about writing clearly and persuasively, based on a compelling idea and a plan. This skill can potentially fund your future work (MN is grant-rich, for starters), and will translate into many other aspects of your professional life. In this assignment you will learn about the funding environment in Minnesota, the grant selection process, and how to write a competitive grant. We will use the Metropolitan Regional Arts Council’s Community Arts grant program as the basis of the assignment. You will write a grant for either a fictional or aspirational project or nonprofit. Then, your draft grants will be reviewed by your peers to discuss and improve them for your final draft.

Essay (13 points)
This 3-5 page essay will be an opportunity for you to go into greater depth on one or more of the topics you encounter in the course. It is also an opportunity to synthesize and develop several of your Synthesis Writing assignments. Those one-page assignments could be the building blocks for this assignment.

You have great leeway in terms of what you write about and how you write it. Here are some ideas and inspirations. You may choose to do one or more of the following, and you may create your own:
- Read the latest ideas, trends, and issues written about on websites like Pollen Midwest (arts articles), On Being, HowlRound, Brooklyn Rail, Creative Time, Createquity, PolicyLink, Nonprofit AF, e-flux, Hyperallergic, Project Row Houses Blog, etc
- Conduct an interview with someone you admire, who has expertise in your topic, or does the kind of work you would like to do
- Include yourself and your identity and how it intersects with the issue you are exploring, how you’ve changed, and what directions you might take in your creative work
- Include images or multi-media components, attributing appropriately if they are made by others
- Complete reading one of the books we excerpted for assigned reading
- Intentionally address a certain audience

Additional Activities (up to 5 extra credit points)
Throughout the semester there will be opportunities to attend events and participate in activities related to the core exploration of our class. These will be identified as they arise and communicated by Sarah - and any of you may have suggestions for others. We will discuss how the class may choose to attend some or all of these together. You are highly encouraged to plan ahead and explore how to make time for these activities. We will discuss how to compensate this extra time asked of you with free work days during a couple normal class days. In order to complete this assignment you need to incorporate the activity into either your Synthesis Writing or Essay assignments.
Arts Praxis Field Seminar: SOCIAL JUSTICE THEORY AND PRACTICE IN THE FIELD

In this course, you will engage in learning through making art, collaborating on making art, reading & learning about/watching/listening to artists, and meeting artists in the local community. You will expand your symbolic and material repertoire for making the work you feel called to make in the world. [BONUS: some of the projects we work on with local artists will result in public showings of your own work as well as being active participants and co-creators of their work!]. Your contribution to this course will be based on these components and assignments:

<table>
<thead>
<tr>
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<tr>
<td>Participation / Contribution to Group Learning</td>
<td>15</td>
<td>each class</td>
</tr>
<tr>
<td>Phase Change</td>
<td>5</td>
<td>2/14</td>
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<tr>
<td>Identity in Context</td>
<td>18</td>
<td>3/6</td>
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<tr>
<td>Art of Hosting - Home or Intern Site</td>
<td>5</td>
<td>4/7 &amp;/or 4/14 &amp;/or 4/21</td>
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<tr>
<td>A Porous Project</td>
<td>20</td>
<td>4/17</td>
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<tr>
<td>Deep Dive</td>
<td>22</td>
<td>5/8</td>
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<tr>
<td><strong>TOTAL</strong></td>
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**Attendance, Participation, and Contribution to Group Learning** (2 points per day)
As in the Reading course, your attendance, participation, and contribution to group learning are the foundation of meaningful experiential learning. Your presence and positive contribution helps yourself and the entire class to learn. Engaging these experiential art assignments fully will also allow you to engage fully in class conversation. You will participate in a critical feedback process to help create a culture of collective learning.

**Phase Change** (5 points)
The starting point for this assignment is your own life, looking at art through everyday life behavior and action. Making change in your own life is connected to social change, but how do we do change? Consider behaviors you engage in frequently - whether they be brushing your teeth with the same hand every day or the way you say goodnight to someone you love or good morning to your neighbor. Is there something you want to do a little differently, whether it’s minor or major? Try to make a minor change, every day for a few days in a row, shift a little in a direction you want to change. THEN: Is there a way you can share this change in behavior with us, and turn that change into a minor artistic work you can share with us? Consider a live performance you engage us with, a reading in which you describe your change and your thoughts about and responses to your own change, or a series of photos you might take for several days documenting this shift. You might make us engage in your new, minor ritual. This assignment can be like a sketch, an intimate and personal expression at the overlap of art and life. This project may phase into the next major praxis assignment, or it may remain an exploration on a smaller scale. Regardless, for this project, enjoy sharing with us a part of a shift that you made happen in your life, perhaps even a shift that is challenging for you...
Identity in Context (18 points)
Each one of us is the product of multiple contexts. There are many historical and contemporary events, systems, structures, and patterns that have made us who we have become (granted, we all keep changing from here...). For this project, focus in on something your identity has touched deeply - an issue or community, a place, an element of history or an event that is now a part of who you are, and that makes you think about your identity in a new way. You will want to do some research into what you’ve chosen to focus on, whether through interviewing others, reading, documenting it, visiting it in space and time (if that is possible). You may consider the following: How has our national, international, or local history influenced who you are? How have people before you opened doors to allow you to be who you are? What, if any, doors have historically been shut for your family or people? What doors have always been open? How has place shaped you? How has history allowed you to be yourself or kept you or your ancestors from various opportunities, possibilities, or realities? We as a class will work with you to identify a historical trend, moment, policy, or story that interests you. We will discuss draft ideas on February 21, which can be a list of ideas, a set of drawings, a number of questions, or a more fleshed out idea of how you might approach this project, and may include writing about what piece of history or context you are interested in researching.

For this individual project, you can choose to use a new medium or a familiar medium in new ways to create an art installation anywhere throughout the PH+T building. After getting to know the building, you will select a location where your artistic piece will live, working with key staff to ensure that what you create fits in with the larger scope of the building’s multiple programs. We will host an opening for PH+T staff and your communities to come and learn about your projects as you animate them or a public showing on March 6.

Art of Hosting - Home or Intern Site (5 points)
Art for social change requires inviting, gathering, and building relationships. One of the best ways to do that is to bring others to your space, either opening up personal space to host a meal or bringing others to your work and creative zone. In this assignment, you will either collaborate in a small group to help plan a class in one of your homes that will include a meal, or you will arrange to host and convene the class at your internship site for 1.5 to 2 hours in some activity that is possible specifically within your internship organization. In either case, you can explore how to create the gathering into an artistic experience; in a home, that will occur while you manage the logistics of feeding and seating your classmates and guests, and in an internship environment, while you create and manage the class’s experience and activities in the midst of others’ work and learning environment. Consider in advance what fun or deep experience you want to lead us through and share with us. This assignment is an opportunity to create an experience that surpasses the typical definition of a class and touches upon the magic of learning and being led in community, sharing space - and (at dinner) food!

A Porous Project (20 points)
This project allows for interaction, influence, and the participation of others in the work’s making or meaning. You will want to ask yourself a series of questions in relation to this project:
- With whom do you want to co-create?
- For how long?
- About what?
- Using what materials?
- Where/when? (where is it best created - in public or in private space, for instance? And - where is it best experienced by secondary audience - live? Or later, through some kind of documentation?)
- Will whatever you do be recorded or saved for posterity? I.e., how will you tell the story of this project later? What will help you do that? How will you best present the work or part of the work in our class context - and later?
- Finally - what types of interactions can your work inspire?
- Note: Collaboration is an option on this project, but each student should still have a project they are in charge of (thus, a collaborative of two would create two projects, unless permission is granted otherwise).

This project can culminate at a showing at The Third Place gallery run by Wing Young Huie. This will allow others to co-create the work live, if that is part of your project.

**Deep Dive** (22 points)
This project invites you to create a work that culminates, synthesizes, or applies some of your various experiences this semester. Now, you can take a deep dive into one of the content areas we have explored - or one we haven’t. You can also explore a hybrid of several at once. What matters to you that you want to make a work/works about? How do you want to do this? Having experienced solo work and collaborative work, gallery work and public work, gatherings, different media, with clearer understanding of community, where does the energy lead you? What do you feel within yourself? What is the calling for action and change? All of the previous projects have been opportunities for you to create the world you believe in. This one is the same, just expanded and hopefully a more developed and vital expression of you, your belonging, your theory of social change, and where you situate yourself in the community of social change work.

Consider all possible media: sculpture, poetry, readings, drawings, photos, painting, interactive works, walks or guided tours, performance, walks or guided tours, instructions, design, posters, spatial interventions/installations, video projections, games… And you may choose to collaborate with each other on this project as well!

You can do what you want for this final project, and the goal is to share your project in community at Pillsbury House + Theater on Friday, May 8, in a public showing from 3-6pm that day (with installation and post-show “strike” to occur that day, as well). On your way to this project, you can propose and work through your ideas with me, with your classmates, with others you trust, and also with visiting artists who will be present to engage you mid-process. Use all of us to help you refine your ideas as you work through them, choosing what works best for you and your ideas as you proceed. As with the Identity in Context project, you will want to find space to activate within PH+T and negotiate the set-up and removal of the piece in advance of the May 8 showing.
Community Internship (8 credits, two courses)
Internships offer you the chance to integrate and apply your learning in professional settings. You will gain skills in communication, discipline, organization, project management, and turning theory into action. By completing an internship, you will have a critical competitive edge in the job market after you graduate. In addition to professional development, you will also leave your internship experience with a better sense of the type of job and work environment you want to find and the steps you need to take to get there.

Internship Outcomes
- You will gain 150 hours of hands-on experience working in a professional setting.
- You will practice communicating with a supervisor and with an instructor what you have learned and where you see your strengths and areas for growth.
- You will gain practice and be supported in communicating professionally with your supervisor about areas where they would like more support, guidance, or independence.
- You will receive meaningful feedback on your work and skill development from their supervisor in a formal setting, with HECUA staff present.
- You will be given practice and guidance framing what you are experiencing, learning, and contributing within multiple contexts: within the intellectual frameworks of the HECUA class, within the organization, and within the broader career field and social movements.
- You will be guided in written and oral presentations on what you are learning at your internships.
- At a halfway point, you will reflect on your learning and work priorities and set challenge goals for the second half of the internship.
- You will be guided on documenting your work and learning for your supervisors’ use and for your own use after the internship.
- You will reflect on how to use what you have learned and the skills you have developed in the future, after the HECUA program, and will leave the program with an updated résumé.

Your grade for your internship will be based on the following assignments:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>Due</th>
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<tbody>
<tr>
<td>Pre-Internship Reflection</td>
<td>7</td>
<td>2/9</td>
</tr>
<tr>
<td>Learning and Work Agreement Form</td>
<td>10</td>
<td>2/21</td>
</tr>
<tr>
<td>Internship Reflection #1</td>
<td>7</td>
<td>3/8</td>
</tr>
<tr>
<td>Organizational Profile Presentation &amp; Discussion</td>
<td>10</td>
<td>3/17</td>
</tr>
<tr>
<td>Mid Semester Evaluation Forms (student and supervisor)</td>
<td>6</td>
<td>3/29</td>
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<tr>
<td>Internship Reflection #2</td>
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<td>4/5</td>
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<tr>
<td>Internship Reflection #3</td>
<td>7</td>
<td>4/26</td>
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<tr>
<td>Final Internship Evaluation Forms (student and supervisor)</td>
<td>6</td>
<td>5/10</td>
</tr>
<tr>
<td>Final Log of Internship Hours Completed (Google sheet)</td>
<td>40</td>
<td>5/15</td>
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<tr>
<td>TOTAL</td>
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HECUA Art for Social Change: Intersections of Art, Identity, and Advocacy / © HECUA, Spring 2020
NOTE: For most of these written assignments, due dates are Sundays at 11:59pm, with the exception of the Learning and Work Agreement [due Friday 2/21], the Organizational Profile Presentation [due in class Tuesday 3/17], and the Final Log of Internship Hours [due the last day of class, 5/15].

Pre-Internship Reflection (2-3 pages)
For this assignment, you want to reflect on both what you’re excited about for your internship site and what you might be apprehensive about. Feel free to write about how you feel your sense of self and your life experiences might fit or be stretched by your time interning at the site. It’s good practice to set in writing what your expectations are for how you will enter an organization, and what you hope to receive from and contribute to it - it will be great information to look back on and reconsider later in the semester! You may want to discuss how your interview went, things you noticed about the space the internship site occupies or how people relate to each other there, as well as the work you expect to be doing. How does the site engage your passions? Feel free to write personally, here - this will not be shared with others (other than Sarah and Rachel).

Learning and Work Agreement Form
HECUA finds that a Learning and Work Agreement is a helpful tool in preparing you and your supervisor for the internship, helping to facilitate mutual understanding of what is expected and what is possible through the internship. The learning agreement should outline your professional and personal goals for the internship and the work plan for the semester. Be clear and specific about your goals! The more specific you are in your learning agreement up front, the better you will be able to evaluate, reassess and achieve your goals. The more you are able to connect your goals to the work plan, the more successful your internship will be. Make sure that both you and your supervisor agree that tasks and projects can be achieved in the time allotted and with the resources that are available.

Once you have completed your portion of the learning agreement, meet with your supervisor to discuss. When you’re both in agreement, you can both sign! The learning agreement should be revisited and evaluated regularly throughout the semester as your work unfolds and as new possibilities and challenges arise.

Grading: Your Learning Agreement will be graded based on the level of detail you give to your own goals and to your proposed work plan, projects, due dates, upcoming events or meetings, etc. Be as concrete as possible. Think about how your work and progress will be evaluated at the midterm evaluation, and set specific goals and proposed outcomes for your work.

Internship Reflections (3 total) (2-4 pages)
These internship reflection papers (3 over the course of the semester) will allow you to document and reflect on what you have been learning and experiencing at your internship site. They are also intended to help you draw connections between what you are learning in HECUA reading and field seminars and what you are learning and experiencing at your internship. Please answer the following questions (your answers will shift over the course of the semester), and elaborate on your own thoughts and reflections as you wish.

1. What are you generally engaged in learning and doing at your site currently? What new skills have you established so far? Write about something specific you experienced or noticed
happening at your internship in the past few weeks that is significant to you. Why is it significant to you?

2. What connections can you make between the mission and practices of your internship organization and issues examined in BOTH our Reading and Field Seminars (Tuesday & Friday classes) AND overall course themes?

3. Thinking back to “the stages of an internship” (covered in week 2 by Rachel), where do you place yourself now? Why?

4. How are you leading and/or making a difference? Do you need additional support from HECUA to better learn and lead?

5. What is exciting and/or frustrating about your organization’s approach to its work? What challenges or problems (can be intellectual and ethical problems as well as work or interpersonal) have you encountered in the past few weeks, and how have you or do you plan to go about addressing them? Do you have insights into the challenges that relate to broader themes or issues we have covered thus far in class?

6. What surprises have emerged about work in this type of organization? What questions or intersectional insights are coming up for you related to your internship, your work there, or the issues they are working to address? How do you want to bring these questions and insights into our class discussions in the next two weeks?

7. How is the internship experience contributing to your understanding of yourself as a creative agent for change in the world? What new thoughts or desires are you finding yourself having about your future work in the world, as an artist, organizer, planetary being, etc.?

Organizational Profile Presentation & Discussion

This assignment will help you to connect your day-to-day experiences and projects at your internship with the broader social mission of the organization. Teaching others can be a powerful way to synthesize what you have learned and to draw out opportunities for further learning. This assignment will ask you to present what you have learned about your internship site program from your own experiences, observations, and research to your fellow HECUA students.

To complete this assignment, you will need to utilize printed and human resources (like conversations) at your internship site. We encourage you to also use this assignment to get to know people at your internship site. Try to talk to a variety of staff members, contacts in the community, clients or constituents, board members, etc. Past students have found it useful to set-up brief meetings to talk with your new colleagues (e.g., lunch or coffee, or a formal meeting with your supervisor). You must interview two people for this assignment. Make sure you ask them how they see their own social justice values intersecting with the work of their organization. Please include a quote from one of the people you interviewed in your presentation!

Come to class prepared to share a ten-minute presentation with your classmates about what you have learned about your internship organization (Power Point, Google Slides, Prezi, or other effective format). Feel free to use photos you’ve taken at your internship site!

Please address each of the following questions (you can ask many of them of the people you interview - and if you hit roadblocks, reflect on why staff at your organization may be unaware or unable to share this information):

1. What is the mission of the organization? Who participates?
2. What is the history of the organization and the historical context for its creation? What has changed in the organization’s mission, structure, or approaches to change-making over time?

3. What conditions related to inequality does the organization believe to be true? What harm (current or historical) is the organization trying to repair in the world, and How are they trying to make these repairs? In other words, what strategies does the organization employ to make change? As part of this, find out what their theory of change is. (You might phrase this as something like, “They aim to achieve Y, and believe that by doing X, they will move toward accomplishing it” - what are the Y and the X in this equation for your organization). In what ways are their strategies successful? Important: Tell a brief story about something you have witnessed at the organization that demonstrates how the organization makes change and what kind of difference (if any) it is making.

4. How is the organization funded? Do they receive foundation support? Individual support? Do they have earned income streams? Important: How do the organization’s sources of funding (their funders) shape, limit or create their mission and approach to social change?

5. What does the future hold for the organization? By this we mean, (1) do they have a vision for what they want to become? (2) who does the organization need to be in relationship with to achieve their vision? (3) what other perspectives, questions, or truths do you feel need to be deepened or explored for them to achieve their vision for change and transformation?

6. How does your work this semester fit into the organization’s mission and history? What impact do you see yourself having on the organization’s work and mission? What do you feel you have to contribute and what do you feel you have to learn?

7. Finally, if there were a dream project you might host there, or dream artist you might bring in to collaborate at your host site, who might it be and why? What might they do, or what might you collaborate with them to do, ideally?

After everyone’s presentations, we will then have a general discussion about common experiences you’re having at your internships, the nature of nonprofit arts organizations, thorny issues you’re experiencing at your sites, etc! Consider this a great chance to share and learn from each other.

**Mid-Semester and Final Internship Evaluations**

The mid semester and final evaluations are an opportunity for you and your supervisor to reflect about your work together. You will have your copy for self-reflection and evaluation of your work, and your supervisor will have their own copy, for their own reflection about your work together. Once you and your supervisor have both completed your evaluations, you will meet to discuss them. Please plan ahead for the mid semester and final evaluation meetings with your supervisor! It can be difficult to schedule with them on short notice so you can help by getting the meetings on both of your calendars ahead of time, giving you both plenty of time to prepare.

These assignments will be graded for thoroughness and depth of reflection, so please be thorough and specific!

**Final Log of Internship Hours Completed (Google sheet)**

You are expected to document your internship hours from week to week. Your hours can be logged in your Internship Hour Log (a Google sheet in your Google folder). Completion of this Hour Log is how you will receive credit for your completed internship hours.
**COURSE FORECAST**

*Note: Subject to Change; any and all changes discussed in advance in class and posted to weekly Moodle plans. **Class plans below Do NOT include all weekly assignments - see Moodle for weekly assignment details. Note also that nearly all days involve processing, reflection, and discussion time regarding class readings and experiences you’re having in and out of class - this course forecast is meant as a skeletal sketch for guests, field visits, and major assignment deadlines ONLY.*

**Week 1:**
Tuesday, Feb 4 - 1-6pm @ PH+T  
Class introductions & getting grounded
Friday, Feb 7 - 10-3:30 @ Clouds in the Water Zen Center 
   Guest: ASC Director Marcus Young - intro to embodiment, self-attunement, art/life  
   [DUE Sunday, 2/9, midnight - Pre-Internship Reflection + Synthesis #1]

**Week 2:**
Tuesday, Feb 11 - 1-6pm @ PH+T  
   1-3pm: Internship Introductions w/internship supervisors & Rachel Svanoe Moynihan  
   3:30-5:30pm: Guest Mike Hoyt  
Friday, Feb 14 - 10-3:30pm @ PH+T  
   **DUE in class: Phase Change arts praxis assignment**  
   Radical Edu History, Entering Community, Social Practice  
   Guest Myra Rucker, social justice yoga instructor (TBD)  
   [DUE Sunday, 2/16, midnight - Synthesis #2]

**Week 3:**
Tuesday, Feb 18 - 1-6pm @ PH+T  
   Structural racism and documentary responses  
   2-3:30pm Guest Neeraj Mehta, McKnight Foundation Director of Learning/ Race, Place & Justice  
Friday, Feb 21 -  
   10am-noon- @ The Third Place Gallery (38th & Chicago) Guest: Wing Young Huie  
   (likely lunch stop @ May Day Cafe or Midtown Global Market)  
   1-3:30pm - Minnesota Museum of American Art (MMAA) for Gordon Parks/Jamel Shabazz show  
   Also - discuss draft ideas for Identity in Context project  
   *Possibly stop by SPNN if MMAA over early? (location for May 14 celebration)  
   [DUE Friday, 2/21, midnight - Internship Learning & Work Agreement]  
   [DUE Sunday, 2/23, midnight - Synthesis #3]

**Week 4:**
Tuesday, Feb 25 - 1-6pm @ PH+T  
   Migration in Art, game/interactive dynamics  
   2:15-5:45 Guest Pedram Baldari  
Friday, Feb 28 -  
   10am-2:30 @ Minneapolis Institute of Art (Mia)/“When Home Won’t Let You Stay: Art & Migration” exhibit + others  
   2:30-3:30 @ Minneapolis College of Art and Design (MCAD) Library for participatory “25 Million Stitches” project  

HECUA Art for Social Change: Intersections of Art, Identity, and Advocacy / © HECUA, Spring 2020

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Week 5:
Tuesday, Mar 3 - 1-6pm @ PH+T
Preparations for Friday; learn about Metropolitan Regional Art Council (MRAC) grant

Friday, Mar 6 - *12-6:30pm @ PH+T - NOTE Proposed/Potential later start time/longer day
DUE in Class: Arts Praxis *Identity in Context assignment/exhibition Open House
The class can choose to host a public showing of their work installed at PH + T - TBD based on group decision

[DUE Sunday, 3/8, midnight - Internship Reflection #1 + Synthesis #5]

Week 6:
SPRING BREAK! Mar 9-13

Week 7:
Tuesday, Mar 17 - 1-6pm @ PH+T
DUE in class: Internship Organization Presentation/Discussion w/Rachel
Screening TBD (Feminist art)

Friday, Mar 20 - 10-3:30pm @ Weisman Art Museum (WAM)
Guest Shanai Matteson - Water project/Poster making, Pt I

[DUE Sunday, 3/22, midnight - Synthesis #5]

Week 8:
Tuesday, Mar 24 -
1-3pm @ Hosmer Library (near PH+T) - Guest Molly Van Avery/Masa Kawahara Greenway
Project introduction
3:30-5:30 @ The Future - Guest Lacey Prpcic Hedtke

Friday, Mar 27 -
10am-12pm @ East Side Freedom Library, discussion draft/ideas for Porous Project
1-3pm @ Second Shift Studio - Guest Jovan Speller

[DUE Sunday, 3/29, midnight - Internship Mid-Term Reflection + Synthesis #6]

Week 9:
Tuesday, Mar 31 - 1-6pm @ Ananya Dance Theater
1-3pm - Guest Marcus Young/Don’t You Feel It Too? (DYFIT?) project
3-4pm - Guest Kea Ferriera (TBD)
4:30-6:30pm - Guest Ananya Dance Theater troupe rehearsal

[DUE Wednesday, April 1 (to Sarah and classmates) - Grant Draft]

Friday, Apr 3 -
10am-noon @ Zak Sally Studio - Guest Shanai Matteson, Water/Poster, Pt II
Noon-3:30 - Surprise/TBD!
**OPTIONAL - Friday night 6-9pm and Saturday 8am-9pm - DYFIT Sesshin/Retreat at Clouds in the Water Zen Center

[DUE Sunday, 4/5, midnight: Internship Reflection #2 + reading 3 classmates’ draft grants]
**Week 10:**
Tuesday, Apr 7 - 2-7pm @ One of Your Houses!
   OPTIONAL: Start 1-2:30pm @ MCAD for artist talk by 1pm at MCAD - Joseph Kungel & Liz Ogbu - determined by class vote
   2:30-4:30pm - Grant Review
   4:30-7pm - Guest/s Sarah Peters + possibly Sayge Carroll + (other/of students’ choice?) for dinner/talk/review of Porous Project Plans

Friday, Apr 10 - 11am-4:30pm near HECUA (*MANY OPTIONS for participation today)
   11-11:45 @ HECUA
   12-1:30 on street near Planned Parenthood - Guest Marcus Young/DYFIT? participation
   1:30-3:30 - @ TU dance (around the corner) - Guest Thea Lee, healing embodiment talk

[DUE Sunday, 4/12, midnight - Synthesis #7]

**Week 11:**
Tuesday, Apr 14 - Tour of Internship Sites, Day 1 (of 2)
   1-3pm @ TBD
   3:30-5:30pm @ TBD

Friday, Apr 17 - option to be @ 3rd Place Gallery, time shift to 2pm- 8pm?
   DUE: Porous Project, intall & public showing/party

[DUE Sunday, 4/19, midnight: Final Grant + Synthesis #8]

**Week 12:**
Tuesday, Apr 21 - Tour of Internship Sites, Day 2 (of 2), likely
   1-3pm @TBD
   3:30-5:30pm @ TBD

Friday, Apr 24 -
   10-3:30pm @ PH+T - likely guest Molly Van Avery + Masa Kawahara Greenway Project (possible Guest yoga with Myra Rucker)

[DUE Sunday, 4/26, midnight: Internship Reflection #3]

**Week 13:**
Tuesday, Apr 28 - 1-6pm @ PH + T
   1-3pm Rachel - Leaving Your Internship
   3-5:45pm - in-process work and share for Deep Dive plus possible Guest Artist

Friday, May 1
   10-3:30 @ Midtown Greenway - assist project with Molly Van Avery & Masa Kawahara

[DUE Sunday, 5/3, midnight - Essay outline/draft]

**Week 14:**
Tuesday, May 5 - 1-6pm @ PH+T
   Work day/ prep day for Friday

Friday, May 8 - noon-6:45pm @ PH+T
   DUE: Deep Dive showing (plus other projects, if desired) + public ASC celebration

[DUE Sunday, 5/10 - Final Internship Evaluations + Essay not due til TUESDAY May 12]
Week 15:
Tuesday, May 12 - 1-6pm @ PH + T
   Final Day at PH + T - appreciation, plus planning for SPNN presentation/share
   DUE at class: Essay
Thursday, May 14 - 9am-noon @ SPNN
   HECUA Spring Programs Community Celebration - in which you’ll share your work
Friday, May 15 - 11-1pm - ASC Celebration Lunch! Site TBD...[DUE May 15 - Final Internship Hours Log]

Additional program logistics and policies across the program

**MOODLE:** This program uses online course software designed to give you access to downloadable documents and updated schedules, and to provide a space to talk with each other online. You will hand in most assignments and receive your grades via Moodle. All class dates, times, locations, and all reading, art, presentation, and writing assignments will be in Weekly folders on Moodle. If you do not have regular or reliable access to a computer or the Internet, please contact Sarah right away to determine alternate arrangements. To access our class Moodle page please visit [www.moodle.hecua.org](http://www.moodle.hecua.org). You can change your password once you’ve logged in.
  - Username: firstname.lastname
  - Temporary password: Firstname123!

**Late Assignments:** Turning in assignments on time is a way of respecting your teachers, your program, your fellow students, and yourself. We expect everything on time. Late assignments will be accepted, but your grade will be reduced, with increases in that reduction the later your work is handed in. If you turn in an assignment late on Moodle, email Sarah at the same time to say that you have done so (she can’t continually check for late assignments!) **If you know you will need an extension on an assignment, communicate with Sarah ASAP to arrange a contract for a new alternate due date.**

**Attendance:** If you are sick or have an emergency that will keep you from class, call or text Sarah before class begins. If you can’t call prior to the class you’ll miss, contact Sarah as soon as possible after class. You must be on time for all classes, site visits, and activities. We will make exceptions for being late or missing class due to severe weather, serious illness, or family emergencies.

**Ground rules:** During the first week of class we will agree upon a set of ground rules that will guide your responsibilities and interactions during the term. We look upon this as a community contract, and expect that you will make every effort to abide by these ground rules.

**Flexibility:** This experiential program requires courteous flexibility from you when exciting opportunities arise for which the program schedule may shift. Similarly, we expect gracious resilience from you when the schedule needs to be adjusted to accommodate challenging circumstances, such as field speaker cancellations or technical difficulties.

**Diversity and Inclusiveness:** An array of topics is covered in the program and you are expected to be respectful of the opinions and views of others. Engaged conversation is encouraged, but be aware that not everyone views the world through the same lens. The key to successful conversation is to consider and embrace a diversity of views.
**Mental Health:** As a student you may experience a range of issues that can cause barriers to learning. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate in daily activities. Please let us know immediately if you feel you need extra support or mental health services.

**Students with Disabilities:** If you have a disability that may affect your participation or performance in the program, please contact your instructors right away. We will make every effort to accommodate your needs.
**Final grades are based on the following percentage system based on total points earned:**

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<td>59 and below = no credit</td>
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**For each assignment, you will be graded on:**

1. **Evidence** that you have thoroughly read relevant material.
2. **Critical thinking** displayed by pulling out and connecting themes from readings, field speakers, and discussions.
3. **Integration** of your own questions, ideas, and experiences.
4. **Creativity** and originality.
5. **Quality** of writing, grammar, evidence of revision (for written assignments).
6. **Preparation and delivery** displayed by quality content and professional presentation (for presentations).
Partial/Baseline Bibliography
We will read, listen, or view variously excerpts from, chapters of, or all of these items. Many, many other items will be added throughout the course.


