



SENATE COMMITTEE ON CURRICULAR AFFAIRS
COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
KRISTEN GOESSLING	kpg5193	University College (UC)	Not Available

Academic Home: University College (UC)

Type of Proposal: Add Change Drop

Message for Reviewers:

Course Designation

(HDFS 175N) Introduction to Youth Development and Arts-based Social Justice

Course Information

Cross-Listed Courses:

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

We recommend that students take ENGL 15 and CAS 100 to ensure familiarity with the college classroom and academic requirements, however these prerequisites are not required.

Abbreviated Title: Intro Youth Dev & Soc Just

Discipline: General Education

Course Listing: Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

Writing/Speaking (GWS)

Quantification (GQ)

Knowledge Domains

Health & Wellness (GHW)

Natural Sciences (GN)

Arts (GA)

Humanities (GH)

Social and Behavioral Sciences (GS)

Additional Designations

Bachelor of Arts

International Cultures (IL)

United States Cultures (US)

Honors Course

Common course number - x94, x95, x96, x97, x99

Writing Across the Curriculum

First-Year Engagement Program

First-Year Seminar

Miscellaneous

Common Course

GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

Bulletin Listing

Minimum Credits: 3

Maximum Credits: 3

Repeatable: NO

Department with Curricular Responsibility: UC Health and Human Development (UC_UCHHD)

Effective Semester: FA 2018

Travel Component: NO

Course Outline

A brief outline or overview of the course content:

The course is organized in 2 units, the first (weeks 1-6) introduces theories of youth development and frameworks for engaging in the arts toward social justice. The second (weeks 7-15) explores the ways in which the radical arts traditions of music, street art, performance, media and cultural production have been influenced by and utilized in a variety of youth-driven liberation struggles and social justice movements. There is an emphasis on developing students' self-awareness and multicultural competence throughout the course. The course will consider the mutual impact that arts and social movements have on each other. The historical and theoretical materials will be contextualized by guest lectures, discussions, and performances involving visiting scholars, artists and activists.

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

UNIT I

Weeks 1-2

Historical overview of Discourses, Frameworks, & Ideologies: Youth, Adolescence, & Emerging adulthood

Weeks 3-4

Social Justice and Identities: Sociopolitical Development

Weeks 5-6

Social Justice and the Arts

UNIT II

Weeks 7-8

Youth Organizing and the Arts: Who, What, Why, When, Where, and How?

Weeks 9-10

Text and Image: Identity, Empowerment, and Agency

Weeks 11-12

Youth Organizing through Media and Cultural Production

Weeks 13-15

Youth Organizing Against Educational Inequality & Incarceration

Course Description:

Youth Development and Arts-based Social Justice is an inter-domain course (GA/GS) intended to help students develop a critical understanding of the ways that sociopolitical factors influence youth development. The course will examine youth development as an indicator of broader community development and explore the inter-dependencies between the two by drawing both from the interdisciplinary fields of youth development and arts-based social justice. This course will assess the proposition that goals of social equity at the community, metropolitan, or regional scale cannot be achieved unless disparities in youth development are also addressed.

Students will learn to read, interpret, discuss, and integrate information from the arts and social sciences. We will primarily, but not exclusively, focus on youth-led organizing and social justice movements as sites of youth development wherein young people have

utilized the arts to mobilize and transform public policy, determine the destiny of their communities and challenge injustice (e.g., mass incarceration, educational inequality, and forced relocation). We will explore key concepts, theories, models, and examples of youth development and youth organizing from the perspectives of youth and adults who are actively engaged in building progressive movements for social justice through the arts. Throughout this exploration, we will pay close attention to issues of identity, culture, community, and politics.

Students in this course will be introduced to key ideas and dispositions for working with diverse youth populations through a social justice lens. Students will engage in critical thinking based on their own identities, values, experiences and perspectives while also practicing deliberate and strategic open-mindedness rooted in the awareness of the personal and political limitations. Students will reflect upon their own developmental experiences and the contexts in which these played out in their weekly sketchbook entries and the two papers. The course will consider the mutual impact that arts and social movements have on each other. This will be assessed through classroom dialogue, students' sketchbooks and the integrative creative action project. The historical and theoretical materials will be contextualized by guest lectures, discussions, and performances involving visiting scholars, artists and activists.

The name(s) of the faculty member(s) responsible for the development of the course:

1 Name: KRISTEN GOESSLING (kpg5193)

Title:

Phone:

Address:

Campus: BW

City:

Fax:

Course Justification

Instructional, Educational, and Course Objectives:

This section should define what the student is expected to learn and what skills the student will develop.

At the completion of this course, students will be able to...

1. Compare, contrast, and appreciate the different methods of inquiry and contributions of the arts and the social sciences to the field of youth development.
2. Use integrative structures to conceptualize youth-related issues through an arts-based social justice framework.
3. Understand the beliefs, opportunities, constraints, and experiences of people with diverse racial, ethnic, socioeconomic, and cultural backgrounds.
4. Develop the capacity to use the arts to build solidarity with others who share common struggles and have shared interests to effect change at personal, community, and social levels.
5. Identify historical factors and mechanisms of power in manifestations of inequity and exclusion in youth development policy and practice.
6. Engage in productive discussions that draw from a variety of knowledge sources, to generate a more complex and complete understanding of how the arts and social justice enhance youth development.

Evaluation Methods:

Include a statement that explains how the achievement of the educational objective identified above will be assessed.

The procedures for determining students' grades should be specifically identified.

Student learning will be assessed through weekly sketchbook entries that includes individual reading and reflection assignments (e.g., linking to youth development themes with sociopolitical arts-based events and personal experiences); two reflective papers (e.g., a multimodal exploration of the communities and contexts in which they grew up and a case study of a youth development context they participated in as a youth); and an integrative creative action project in which they apply theory to practice by designing and implementing an arts-based action project to effect change on a youth-related social concern.

1. Participation & Attendance: Sketchbook (20%)
2. Paper – My Hometown (20 %)
3. Paper - Youth Development and Social Institutions (20%)
4. Final Integrative Group Project-Creative Action Project (40%)

Participation & Attendance: Sketchbook (20%) Students will be responsible for keeping a course sketchbook where they will complete weekly reflections that incorporate: sketch, collage, journaling, poetry, photographs, etc. Prompts will be given in class and will draw upon the assigned reading, classroom dialogue and activities, and integrate creative expression.

Paper - Youth Development & Social Institutions (20%) This 5-page paper synergizes course materials with your own expertise within an existing youth serving social structure, such as an educational institution, community group, club, church, etc. Your paper should include an introduction with a clear thesis statement, a review of relevant literature, a case study description, analysis, and conclusion. Your goal is to craft a case study analyzing how your chosen institution aspires to include and serve youth, examining whether the institution's philosophy and its activities and outcomes are aligned. Along with assessing the strengths and weakness of philosophy and implementation, you will make recommendations for future growth of the institution and/or areas needing continued attention that would integrate the arts in a way that is relevant to your particular case study. Your analysis will vary based on the institution or organization you select, but some general questions to answer will be provided.

Multimodal Paper - My Hometown(s) (20 points) Reflecting a multimodal approach, this essay and visual representation is an opportunity for you to explore some of the issues in the course from the perspective of your own growing up experience. The intention is both for you to reflect on your own experience as a lens into the class material and for you to use the class material as a way to see your experience more deeply or clearly. Many of us have grown up in multiple communities: please feel free to refer to any one or a combination of these places in your responses. In addition to your essay, you will create a visual representation (e.g., collage, map, sketch, photo) of your experiences and identities linked to your communities.

Final Integrative Group Project-Creative Action Project (40%)

Project Write Up—15%

Strategy—10%

Workshop –15%

Description: Collectively, you will take a youth-related issue to action. You will select an issue to work on, develop a goal (what you want to achieve), and then devise and execute a strategy utilizing the arts for achieving that goal. For example, let's say your issue is sexual harassment in high school. You decide that a big part of the problem is misinformation and miscommunication. So, you develop a theater-based workshop to raise awareness and educate people about what constitutes sex harassment, what does "consent" mean, etc. If you were doing this project for this class, you would talk about why you picked that topic, its significance, why you picked "theater-based workshops" as your major strategy, what your goals are, how you will measure them, who your audience is. And, you will develop an actual workshop that utilizes the arts.

Relationship/Linkage of Course to Other Courses:

This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.

This course satisfies the university requirement for inter-domain general education classes. We selected a 100-level designation for this course because it is appropriate for all levels of undergraduate students as part of the general education requirements. We recommend that students take ENGL 15 and CAS 100 to ensure familiarity with the college classroom and academic requirements, however these prerequisites are not required. This course is a prerequisite for the capstone course, HDFS 497, proposed for this minor (currently in progress).

A number of courses deal with youth and youth development (see examples below). This course is related to these courses due to the content, but is distinguishable in its interdisciplinary approach and the application of theories of sociopolitical development to current and historical youth-related issues.

HDFS 239 Adolescent Development

HDFS 339 Advanced Adolescent Development

HDFS 433 The Transition to Adulthood

PSYCH 412 Adolescence

Relationship of Course to Major, Option, Minor, or General Education:

This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.

This course is a required course for the proposed Youth Development and Social Justice Minor. This course is a prerequisite for the capstone course, HDFS 497, proposed for this minor (currently in progress).

A description of any special facilities:

N/A

Frequency of Offering and Enrollment:

This course should enroll a maximum of 20-25 students and can be offered as often as needed.

Alignment with General Education Objectives

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

KEY LITERACIES – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-- knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

EFFECTIVE COMMUNICATION

Course components that will help students achieve effective communication objectives include written and oral responses to course readings and materials, experiential activities, group work, and participation. For all written and oral assignments, students will be held accountable for applying sound reasoning, convincing evidence, and conceptual clarity. Students will complete written reflections in their sketchbooks and mini-presentations throughout the semester to prepare for their final integrative group project that includes written and oral presentation formats.

CRITICAL & ANALYTICAL THINKING

Students will be introduced to a broad range of perspectives on youth development from the academic literature and practitioner/activist sectors and will mobilize this literature to raise questions about current sociopolitical issues concerning young people. Students will be able to distinguish between strengths-based and deficit-based models of youth development and related interventions and evaluate them using a social justice lens. Students will observe and analyze arts-based youth-led social justice movements to identify practices and policies that support equitable positive outcomes for youth. Students will practice and demonstrate critical thinking skills that support linking causes to outcomes and be able to analyze and develop possible positive solutions to support positive youth development that utilize the arts for social change.

INTEGRATIVE THINKING

Because this course focuses specifically on youth development and arts-based social movements as a site for youth development, students will approach all course materials with both GA and GS domains in mind. All readings, discussions, group work, and papers will examine the role that access to arts-based engagement opportunities plays in youth development. Students will therefore be required to analyze historical and contemporary examples of movements wherein youth have used the arts to challenge and transform systems of oppression. Students read significant texts in youth development theory that are later applied in class discussions and papers. In class, students will explore a variety of examples of youth-led social movements that have used the arts toward social justice aims. Students will identify and research youth-related problem in the community, uncover the root cause of a problem, and design and implement an arts-based integrated action project to challenge the issue.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING

By placing justice and equity at the center of all course materials and assignments, students will examine how structural factors influence youth development in the United States. Students will express their own conceptions of social justice in reflection essays and presentations. To prepare for these assignments, students will reflect upon the ethical issues that matter to them. They will decide what form of art (people's theater, murals, hip hop, etc.) they will create and present, and reflect upon how that modality plays a role in increasing awareness of and transforming youth-related social problems. Students will analyze the ways in which their own background and social locations affects their perceptions, values, experiences, and feelings. They will practice and describe ways to combat stereotypes, myths and discriminatory attitudes and practices. Students will develop and demonstrate interpersonal skills that will show evidence of the ability to motivate and lead others to effectively work with people in diverse youth-serving contexts.

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.

EFFECTIVE COMMUNICATION

Assessment: Major assignments include written essays and oral presentations of student work. Students will also be expected to write clearly and persuasively in their sketchbooks and final integrative project.

CRITICAL & ANALYTICAL THINKING

Assessment: Students will complete a peer assessment of their group members in which they critically assess the work of other teams' semester-long creative action project; the sketchbook and discussions based on assigned readings; and in-class activities which assess and analyze the applications of arts in youth-driven social movements.

INTEGRATIVE THINKING

Assessment: Because the course is structured around an integrative creative action project, students will practice and be assessed on integrative thinking throughout the course, including the sketchbook, class discussions, and the final project.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING

Assessment: Students will reflect upon their own conceptions of social justice and apply them in their own final integrative creative action project. They will also consider and reflect upon others' conceptions of social justice during guest lectures and field trips, class presentations, peer reviews, and group discussions in their sketchbooks.

General Education Domain Criteria

General Education Designation: Inter-Domain

GA Criteria

- Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor
- Demonstrate competence in the creation of works of art and design
- Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works
- Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

What components of the course will help students achieve the domain criteria selected above?

GA2: Lectures and visiting artists and workshops will present students with a broad survey of the ways in which the arts have contribute to youth-driven social justice movements. The students' integrative creative action project will allow them to demonstrate comprehension of the role of art and techniques for deploying art to advance youth-related social justice movements. Students' sketchbooks documenting their investigation of the application of different art forms for social justice in youth-related fields (e.g., education, mental health, juvenile justice, etc.) will allow students to reflect upon and expand their knowledge of the role of arts enhancing youth development. Students will draw upon their learning about the role of arts as a developmental intervention in the Paper - Youth Development and Social Institutions.

GA4: The students' integrative creative action project will allow them to demonstrate comprehension of creative works and art as they apply to advancing social justice movements. In their sketchbooks and classroom activities and discussion, students will analyze and critique arts-based youth-driven social movements. Students will analyze, interpret, and critically assess a variety of art forms (graffiti, rap, spoken work, people's theater) as they have been deployed for social justice aims in youth-related fields (e.g., education, mental health, juvenile justice, etc.) through course dialogue and reflections that will be documented in their sketchbooks, in their two papers, and their integrative creative action project.

GA5: A primary focus of the course will be to see how creative works can express not only the creative vision of the artist but also push back against and challenge cultural values and norms. Lectures and assigned readings will introduce students to the basic visual and expressive arts vocabulary in order to be able to speak meaningfully and concretely about those works. Students will be assessed through sketchbook reflections (to determine mastery of content) and their integrative creative action project. The requirement to view and interact with local contemporary arts-based youth driven social justice movements will encourage the students to extend the course's themes beyond the classroom and to see how youth continue to utilize arts toward social justice aims in the contemporary context.

GS Criteria

- Explain the various methods of inquiry used in the social and behavioral sciences and describe how the contributions of these fields complement inquiry in other areas
- Identify and explain major foundational theories and bodies of work in a particular area of social and behavioral sciences
- Describe the ways in which many different factors may interact to influence behaviors and/or institutions in historical or contemporary settings
- Explain how social and behavioral science researchers use concepts, theoretical models and data to better understand and address world problems
- Recognize social, cultural, political and/or ethical implications of work in the social and behavioral sciences

What components of the course will help students achieve the domain criteria selected above?

GS2: Lessons will present students with foundational theories and sample empirical studies from the social and behavioral sciences. Students will use this material to understand their own lives and those of young people living in different sociopolitical contexts. While the specific theories covered may differ across course offerings, foundational theories about youth development and ecological systems should always be covered, and the range of theories selected should span contexts ranging from micro to macro, including topics such as community organizing, environmental health indicators or social toxins, multicultural competence, diverse theories of identity construction and broader social structural issues (e.g., mass incarceration, racism, gentrification, educational 'opportunity gap'). The sketchbook and class dialogues, the two papers, and integrative creative action project all require students to appropriately select, explain, and apply the social science theories and research being taught in the class.

GS3: Students will be reading narratives about youth development and youth activism and exploring youth-serving institutions from a wide range of historical and contemporary settings, with the explicit idea of learning theories and research that will help them understand how developmental outcomes are shaped by a variety of historical, cultural, and social contexts. Students will be addressing this topic in their individual sketchbooks and class discussions, the two papers, and integrative creative action project.

GS5: The experiential activities with partner youth-serving institutions and youth development readings selected for the course are designed to expose students to a wide range of sociopolitical contexts. Students will be exposed to a diverse range of youth-related issues, including: identity, culture, community, and politics. Students will engage in critical thinking based on their own identities, experiences and perspectives while also practicing deliberate and strategic open-mindedness rooted in an awareness of personal and political limitations. The sketchbook and classroom dialogue, the two papers, and integrative creative action project, will require students to draw from this knowledge to explore core course themes.

Integrative Studies

Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

The instructor will provide theoretical frameworks and methodologies in the two Knowledge Domains through course readings, lectures, experiential activities, and guided class discussions. Within each thematic unit, students will draw from both knowledge domains to develop a deeper understanding of the way various youth-driven movements have used art (GA) to advance social justice and how those movements function as a site for youth development (GS). Students will practice analyzing different examples of youth development issues applying theoretical frameworks in written and oral reflections and paper assignments.

Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

The arts and social sciences content contribute equally to the course content. Each unit is based on a different art forms and associated youth-driven social justice movements. Most assignments will require integration across the domains and reflect a multimodal approach. The hometown paper and final integrative group action project require students to integrate arts-based practices with theories and frameworks from social sciences research and policy.

Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

This course and associated minor are being developed by Dr. Goessling (Assistant Professor Human Development and Family Studies) with a Seeding Change grant from the Penn State Center – Philadelphia. Dr. Goessling is a social scientist with expertise and background in the arts and arts-based research. Two arts faculty members are collaborating on this course. Dr. Rothrock, (Assistant Professor School of Visual Arts) has a background in arts-based engaged scholarship. Jon Manteau (Assistant Teaching Professor, Art) is a fine artist and teaches visual arts courses at PSU Brandywine.

This course can be taught by a single instructor with expertise in youth development and the arts, or two instructors, one with expertise in youth development and one with expertise in arts or arts education. Guest lecturers from other disciplines may visit to deliver workshops.

Describe the assessments that will be used to determine students' ability to apply integrative thinking.

The semester-long integrative group project will assess students' ability to apply integrative thinking, beginning with the initial project proposal, continuing through project idea refinement and peer review, and finishing with the final product and oral presentation. Students will also be assessed on their integrative thinking applications in quizzes, online and in-class discussions, and major assignments.

Students will apply integrative thinking throughout the course. They will complete individual reflective assignments in which they integrate social science theory and research with the ideas they take from real-world examples of youth-serving contexts. They will participate in discussions in which they will be assessed on their ability to use a variety of information sources to discuss concepts and claims. As the course progresses, they will have more theories, policy, and organizations and interventions to draw from as they grapple with concepts about how access to the arts and social justice opportunities influence developmental outcomes. Throughout the course, students will participate in integrative discussion, and complete an integrative project, in which they must draw from both arts and social science sources to more deeply explore a course theme and design and arts-based social action of their choosing.

Campuses That Have Offered () Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
----------	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Potential Impact

Pre-Requisites

is listed as a pre-requisite or concurrent course for the following courses:

Note: Not all courses may be listed here, due to lionpath requirement incomplection.

No pre-requisites or concurrent courses found

Introduction to Youth Development and Arts-based Social Justice Human Development and Family Studies XXX

Term: Fall 2018

Faculty name(s): Kristen P. Goessling, PhD

Course Description

Youth Development and Arts-based Social Justice is an inter-domain course (GA/GS) intended to help students develop a critical understanding of the ways that sociopolitical factors influence youth development. The course will examine youth development as an indicator of broader community development and explore the inter-dependencies between the two by drawing both from the interdisciplinary fields of youth development and arts-based social justice. This course will assess the proposition that goals of social equity at the community, metropolitan, or regional scale cannot be achieved unless disparities in youth development are also addressed.

Students will learn to read, interpret, discuss, and integrate information from the arts and social sciences. We will primarily, but not exclusively, focus on youth-led organizing and social justice movements as sites of youth development wherein young people have utilized the arts to mobilize and transform public policy, determine the destiny of their communities and challenge injustice (e.g., mass incarceration, educational inequality, and forced relocation). We will explore key concepts, theories, models, and examples of youth development and youth organizing from the perspectives of youth and adults who are actively engaged in building progressive movements for social justice through the arts. Throughout this exploration, we will pay close attention to issues of identity, culture, community, and politics.

Students in this course will be introduced to key ideas and dispositions for working with diverse youth populations through a social justice lens. Students will engage in critical thinking based on their own identities, values, experiences and perspectives while also practicing deliberate and strategic open-mindedness rooted in the awareness of the personal and political limitations. Students will reflect upon their own developmental experiences and the contexts in which these played out in their weekly sketchbook entries and the two papers. The course will consider the mutual impact that arts and social movements have on each other. This will be assessed through classroom dialogue, **students'** sketchbooks and the integrative creative action project. The historical and theoretical materials will be contextualized by guest lectures, discussions, and performances involving visiting scholars, artists and activists.

This course includes a significant professional development component. As you prepare for your capstone, it's important to review information about clearances and background checks, child maltreatment and mandated reporting, and professional communication. Acquiring the appropriate clearances for the capstone experience is a requirement for this course. If you are unable to acquire the necessary background clearances for the capstone you need to meet with the instructor to discuss possible accommodations. Together, we will explore issues around ethical standards, cultural competence, stress management, and establishing productive work relationships.

Course Objectives

Upon completion of this course, students will be able to:

1. Compare, contrast, and appreciate the different methods of inquiry and contributions of the arts and the social sciences to the field of youth development.
2. Use integrative structures to conceptualize youth-related issues through an arts-based social justice framework.
3. Understand the beliefs, opportunities, constraints, and experiences of people with diverse racial, ethnic, socioeconomic, and cultural backgrounds.
4. Develop the capacity to use the arts to build solidarity with others who share common struggles and have shared interests to effect change at personal, community, and social levels.
5. Identify historical factors and mechanisms of power in manifestations of inequity and exclusion in youth development policy and practice.
6. Engage in productive discussions that draw from a variety of knowledge sources, to generate a more complex and complete understanding of how the arts and social justice enhance youth development.

General Education Learning Objectives

1. **EFFECTIVE COMMUNICATION:** Course components that will help students achieve effective communication objectives include written and oral responses to course readings and materials, experiential activities, group work, and participation. For all written and oral assignments, students will be held accountable for applying sound reasoning, convincing evidence, and conceptual clarity.
2. **CRITICAL & ANALYTICAL THINKING:** Students will be introduced to a broad range of perspectives on youth development from the academic literature and practitioner/activist sectors and will mobilize this literature to raise questions about current sociopolitical issues concerning young people. Students will be able to distinguish between strengths-based and deficit-based models of youth development and related interventions and evaluate them using a social justice lens. Students will observe and analyze arts-based youth-led social justice movements to identify practices and policies that support equitable positive outcomes for youth. Students will practice and demonstrate critical thinking skills that support linking causes to outcomes and be able to analyze and develop possible positive solutions to support positive youth development that utilize the arts for social change.
3. **INTEGRATIVE THINKING:** Because this course focuses specifically on youth development and arts-based social movements as a site for youth development, students will approach all course materials with both GA and GS domains in mind. All readings, discussions, group work, and papers will examine the role that access to arts-based engagement opportunities plays in youth development. Students will therefore be required to analyze historical and contemporary examples of movements wherein youth have used the arts to challenge and transform systems of oppression.
4. **SOCIAL RESPONSIBILITY AND ETHICAL REASONING:** By placing justice and equity at the center of all course materials and assignments, students will examine

how structural factors influence youth development in the United States. Students will express their own conceptions of social justice in reflection essays and presentations. To prepare for these assignments, students will reflect upon the ethical issues that matter to them. They will decide what form of art (**people's** theater, murals, hip hop, etc.) they will create and present, and reflect upon how that modality plays a role in increasing awareness of and transforming youth-related social problems. Students will analyze the ways in which their own background and social locations affects their perceptions, values, experiences, and feelings.

Course Requirements

Grading Criteria

1. Participation & Attendance: Sketchbook (20%)
2. Paper - My Hometown (15 %)
3. Background Clearances & Mandated Reporting (5%)
4. Paper - Youth Development and Social Institutions (20%)
5. Final Integrative Group Project-Creative Action Project (40%)

Assignments

Participation & Attendance: Sketchbook (20%) Students will be responsible for keeping a course sketchbook where they will complete weekly reflections that incorporates: sketch, collage, journaling, poetry, photographs, etc. Prompts will be given in class and will draw upon the assigned reading and integrate creative expression.

Multimodal Paper: My Hometown(s) (20 %) Reflecting a multimodal approach, this 4-page essay and visual representation is an opportunity for you to explore some of the issues in the course from the perspective of your own growing up experience. The intention is both for you to reflect on your own experience as a lens into the class material and for you to use the class material as a way to see your experience more deeply or clearly. Many of us have grown up in multiple communities: please feel free to refer to any one or a combination of these places in your responses. In addition to your essay, you will create a visual representation of your experiences and identities linked to your communities. Please address your choice of 3-5 of the following questions, but you must answer the identity question:

- o How did the communities in which you grew up effect who you are today?
- o What elements in your community were most influential on your own development?
- o How supportive of you (your well-being, health, safety, success) were the places you grew up?
- o What individuals or organizations were most supportive of your development? How so?
- o What challenges did growing up where you did present for you? How/ To what extent did you address or overcome these challenges?
- o In what ways/ to what extent did you have an influence on the place(s) you grew up?
- o What individuals or organizations were most helpful in supporting your active role in the community?
- o What advice would you give a younger sibling or friend growing up in your community?
- o What advice would you give decision-makers on how to make the community a better

place for young people to grow up?

o What identities do you have that you connect to your hometown? How do they change when you are in a different context (e.g., on campus)?

Background clearances & mandated reporting (5%)

Take and pass Penn State's Mandated Reporter training quiz. Complete capstone placement interest inventory and the background clearances process required by the placement site.

Paper - Youth Development & Social Institutions (20%)

This 5-page paper synergizes course materials with your own expertise within an existing youth serving social structure, such as an educational institution, community group, club, church, etc. Your paper should include an introduction with a clear thesis statement, a review of relevant literature, a case study description, analysis, and conclusion. Your goal is to craft a case study analyzing how your chosen institution aspires to include and serve youth, examining whether the institution's philosophy and its activities and outcomes are aligned. Along with assessing the strengths and weakness of philosophy and implementation, you will make recommendations for future growth of the institution and/or areas needing continued attention from researchers, funders, educators, and so on that would integrate the arts in a way that is relevant to your particular case study. Your analysis will vary based on the institution or organization you select, but some general questions to consider include:

- o What is the history of how this organization was formed? What is its relationship to other social institutions?
- o How does the group's mission statement and/or other written documentation reflect their priorities for youth?
- o How does your experience with the organization compare to their written statements?
- o Have you encountered peers with experiences different than yours?
- o What other social systems and/or institutions influence your particular group?
- o What impacts has the organization had on youth development?
- o Where there are misalignments between stated goals and outcomes, how might you suggest improvements?

Final Integrative Group Project- Creative Action Project (40%)

Project Write Up—15%

Strategy—10%

Workshop -15%

Description: Collectively, you will take a youth-related issue to action. You will select an issue to work on, develop a goal (what you want to achieve), and then devise and execute a strategy utilizing the arts for achieving that goal. For example, **let's** say your issue is sexual harassment in high school. You decide that a big part of the problem is misinformation and miscommunication. So, you develop a theater-based workshop to raise awareness and educate people about what constitutes sex harassment, what does "**consent**" mean, etc. If you were doing this project for this class, you would talk about why you picked that topic, its significance, why you picked "**theater-based workshops**" as your major strategy, what your goals are, how you will measure them, who your audience is. And, you will develop an actual workshop.

- Project write up (final paper/product)

- Issue (what is the issue, what is the history of the issue, what are sides (for and against and who), why is it important; who is impacted by it; why did you select it)
- What is your goal (what do you hope to achieve?)
- Who is your audience; what is your message, what is your strategy (e.g. raise awareness through a film, a letter writing campaign, performance art; litigation to change a law; electoral strategy to change composition of city council; etc)
- Why did you pick that strategy?
 - What are your expectations
 - What challenges do you anticipate & how will you address those?
 - How will you know if you are successful? (what indicators will you use?)
- Execute the **strategy**—e.g. if you picked raising awareness through a film, you will make a film; if you picked litigation you will discuss what your case would look like.
- **Resources**—provide an annotated list of resources, including other organizations that are working on this issue, websites, funders, etc, and readings
- Workshop/presentation for the class (the focus will be on presenting your strategy but you will also provide a brief overview of the issue, its history and significance, why you picked it, your project goals, your audience, your strategy and why you chose that one; your indicators of success)

Course Calendar

Overview

Unit	Week	Topic
UNIT I	Weeks 1-2	Historical overview of Discourses, Frameworks, & Ideologies: Youth, Adolescence, & Emerging adulthood
	Weeks 3-4	Social Justice and Identities: Sociopolitical Development
	Weeks 5-6	Social Justice and the Arts
UNIT II	Weeks 7-8	Youth Organizing and the Arts: Who, What, Why, When, Where, and How?
	Weeks 9-10	Text and Image: Identity, Empowerment, and Agency
	Weeks 11-12	Youth Organizing through Media and Cultural Production
	Weeks 13-15	Books, Not Bars: Organizing Against Educational Inequality & Incarceration

Unit	Week	Topic	Possible Readings & Resources
UNIT I	Weeks 1-2	Historical overview of Discourses, Frameworks, & Ideologies: Youth, Adolescence, & Emerging adulthood	1. Maira, S., & Soep, E. (2004). United States of adolescence: Reconsidering US youth culture studies. 2. Lesko, N. (1996). Denaturalizing adolescence: The politics of contemporary representations. <i>Youth + Society</i> , 28(2), 139-161.

		<p>3. Larson, R. W. (2000). Toward a psychology of positive youth development. <i>American Psychological Association</i>, 55(1), 170-183.</p> <p>4. Lerner, R. et. al. (2005). Positive youth development: A view of the issues. <i>Journal of Early Adolescence</i>, 25(1), 10-16.</p> <p>Positive Youth Development: https://youth.gov/youth-topics/positive-youth-development</p>
Weeks 3-4	Social Justice and Identities: Sociopolitical Development	<p>1. Ginwright, S., & James, T. (2002). From assets to agents of change: Social justice, organizing, and youth development. <i>New Directions for Youth Development</i>, 96, 27-46.</p> <p>2. Christens, B. D., & Dolan, T. (2011). Interweaving youth development, community development, and social change through youth organizing. <i>Youth & Society</i>, 43(2), 528-548.</p> <p>3. Ginwright, S., & Cammarota, J. (2002). New terrain in youth development: The promise of a social justice approach. <i>Social Justice</i>, 29(4), 82-95.</p>
Weeks 5-6	Social Justice and the Arts	<p>1. Researchers Observe Effects of Art on the Brain https://www.wsj.com/articles/researchers-observe-effects-of-art-on-the-brain-1449512501</p> <p>2. Why art has the power to change the world https://www.weforum.org/agenda/2016/01/why-art-has-the-power-to-change-the-world/</p> <p>3. Youth Activists Battle the Prison Industrial Complex. Nathan Culleron. WireTap Magazine. April 9, 2002.</p> <p>4. Lamper, N. (2015). A People's Art History of the United States: 250 Years of Activist Art and Artists Working in Social Justice Movements</p> <p>Web Resources http://www.ibaboston.org/blog/teaching-youth-to-use-art-for-social-justice/ http://mashable.com/2016/09/24/public-art-social-good/#aPsJt9PXqOqH</p>

			-Watch: Theater Gates Ted Talk, How to Revive a Neighborhood
UNIT II	Weeks 7-8	Youth Organizing and the Arts: Who, What, Why, When, Where, and How?	<p>1. Ginwright, S. A. (2010). <i>Black youth rising: Activism and radical healing in urban America</i>. New York: Teachers College Press.</p> <p>2. Urban Transformations: Youth Organizing in Boston, New York City, Philadelphia & Washington, D.C. Kohei Ishihara. Funders Collaborative on Youth Organizing. Occasional Paper series no. 9.</p> <p>3. Youth and Community Organizing Today. Daniel Hosang. Funders Collaborative on Youth Organizing Occasional Paper Series no. 2.</p>
	Weeks 9-10	Text and Image: Identity, Empowerment, and Agency	<p>1. Black Panther: A Nation Under Our Feet by Ta-Nehisi Coates, Brian Stelfreeze (Illustrator)</p> <p>2. Electric Arches by Eve Ewing</p> <p>3. In West Philly, Street Artist Transforms W.E.B. Du Bois' Words Into Visual Art Through Arabic Calligraphy https://blavity.com/amp/in-west-philly-street-artist-transforms-web-du-bois-words-into-visual-art-through-arabic-calligraphy</p> <p>4. Philly Mural Project</p>
	Weeks 11-12	Youth Organizing through Media and Cultural Production	<p>1. Soep, L., & Chavez, V. (2010). Drop That Knowledge: Youth Radio Stories</p> <p>2. Costanza-Chock, S. (2014). Out of the shadows, into the streets! Transmedia organizing and the immigrant rights movement.</p> <p>3. Winn, M. (2011). Girl Time: Literacy, Justice, and the School-To-Prison Pipeline.</p> <p>4. 'It hasn't left me': How Black Lives Matter used performance to create unforgettable 2016 moments: http://www.latimes.com/entertainment/arts/miranda/la-ca-cm-year-end-black-lives-matter-artists-2016-1218-story.html</p> <p>Web resources: https://www.facebook.com/justact.today/</p>

			http://tophiladelphia.blogspot.com/ Allied Media Projects: https://www.alliedmedia.org/
	13-15	Books, Not Bars: Organizing Against Educational Inequality & Incarceration	1. Youth activism in an Era of Education Inequality by Ben Kirshner 2. Dismantling the School-to-Prison Pipeline. NAACP Legal Defense & Educational Fund. (WWW). 5. Books Not Bars. (Video). Ella Baker Center for Human Rights. (WWW) & Ella Baker Center for Human Rights Web site 6. Youth Justice Coalition Web site 7. The Youth Art and Self-Empowerment Project http://www.yasproject.com/ Twitter: #StudentActivistForum: Readings on student organizing and walk-outs across the US

Additional Readings and Resources

Style Wars Hip hop and graffiti movements

Ginwright, S., Noguera, P., & Cammarota, J. (Eds.). (2006). *Beyond resistance: Youth activism and community change*. New York: Routledge.

Lampert, N. (2015). *A People's Art History of the United States: 250 Years of Activist Art and Artists Working in Social Justice Movements*.

Dewjurst, M. (2014). *Social justice art: A framework for activist art pedagogy*. Cambridge, MA: Harvard Education Press.

Social Justice Art seeks to give common language to educators and others who are looking to expand and refine their practices in an emerging field, whether they work in art education, social justice programming, or youth development.

Graham, G. (2006). *Young activists: American high school students in the age of protest*. Northern Illinois University Press.

Walkerdine, V., Lucey, H. and Melody, J. (2001). [*Growing up girl: psycho-social explorations of gender and class*](#). Basingstoke: Palgrave.

Vadeboncoeur, J. A., & Stevens, L. P. (Eds.).(2005). *Re/constructing "the adolescent": Sign, symbol, + body*. New York: Peter Lang.

Why Are All the Black Kids Sitting Together in the Cafeteria? by Beverly Daniel Tatum

McIntosh, P. White Privilege: Unpacking the invisible knapsack

Making Waves, The CultureGroup; theculturegroup.org

Aesthetic Perspectives: Attributes of Excellence in Arts for Change;
<http://animatingdemocracy.org/aesthetic-perspectives>

cREATeonth8: Community & Relational Expressive Arts Therapy Exchange;
<http://createonth8.wixsite.com/createonth8/single-post/2018/01/08/Revolutionary-Expressive-Arts>

All Stars Project (<https://allstars.org/>) Theatre & Youth Development
(<https://allstars.org/afterschool-development/>)

The War On Youth. Ryan Pintado-Vertner and Jeff Chang. *Colorlines Magazine*. Winter 1999.

Moving Stronger: Needs of the Criminal Justice Reform Movement. Grace Chang with Ryan Pintado-Vertner. September 2001.