

UMBC UGC Instructions for New Course Request Form (revised 4/2016)

Course number & title: Enter the number and title of the course at the top of the page. Contact the Registrar's Office to confirm that the desired course number is available.

Date submitted: The date that the form will be submitted to the UGC.

Effective date: The semester the new course is in effect, if approved.

Contact information: Provide the contact information of the Chair or UPD of the department or program housing the course. If the course is not housed in a department or program, then provide the same information for the head of the appropriate academic unit. (See UGC Procedures) If another faculty member should also be contacted for questions about the request and be notified about UGC actions on the request, include that person's contact information on the second line.

Course number: For cross-listed courses, provide all the numbers for the new course.

Transcript title: Limited to 30 characters, including spaces.

Recommended Course Preparation: *Please note that all 300 and 400 level courses should have either recommended course preparation(s) or prerequisite(s) and that 100 or 200 level courses may have them.*

Here fill in what previous course(s) a student should have taken to succeed in the course. These recommendations will NOT be enforced by the registration system. Please explain your choices in the "rationale" (discussed below).

Prerequisite: *Please note that all 300 and 400 level courses should have either recommended course preparation(s) or prerequisite(s)* Here fill in course(s) students need to have taken before they enroll in this course. These prerequisites will be enforced through the registration system. Please explain your choices in the "rationale" (discussed below).

NOTE: Please use the words "AND" and "OR", along with parentheses as appropriate, in the lists of prerequisites and recommended preparation so that the requirements specified will be interpreted unambiguously.

NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.

of credits: To determine the appropriate number of credits to assign to a course please refer to the [UMBC Credit Hour Policy](#) which articulates the standards for assignment and application of credit hours to all courses and programs of study at UMBC regardless of degree level, teaching and learning formats, and mode of instruction.

Maximum total credits: This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.

Grading method(s): Please review the [grading methods document](#) (this link can be found on the UGC forms page) before selecting a grading option. Please do not select all three grading options by default.

Proposed catalog description: Provide the exact wording of the course description as it will appear in the next undergraduate catalog. Course proposals should be a) no longer than 75 words, b) stated in declarative sentences in language accessible to students, and c) avoid reference to specific details that may not always pertain (e.g., dates, events, etc.). Course descriptions should not repeat information about prerequisites (which are always listed alongside the course description)."

Rationale: Please explain the following:

- a) Why is there a need for this course at this time?
- b) How often is the course likely to be taught?
- c) How does this course fit into your department's curriculum?
- d) What primary student population will the course serve?
- e) Why is the course offered at the level (ie. 100, 200, 300, or 400 level) chosen?
- f) Explain the appropriateness of the recommended course preparation(s) and prerequisite(s).
- g) Explain the reasoning behind the P/F or regular grading method.
- h) Provide a justification for the repeatability of the course.

Cross-listed courses: Requests to create cross-listed courses must be accompanied by letters of support via email from all involved department chairs. Proposals for new courses or the addition of a cross-listing to an existing course must include as a part of the rationale the specific reason why cross-listing is appropriate. Email from all involved department chairs is also required when cross-listing is removed and when a cross-listed course is discontinued. Please note that Special Topics courses cannot be cross-listed.

Course Outline: Provide a syllabus with main topics and a weekly assignment schedule which includes complete citations for readings with page numbers as appropriate. Explain how students' knowledge and skills will be assessed.

Note: the UGC form is a Microsoft Word form. You should be able to enter most of the information by tabbing through the fields. The document is protected. In the rare case that you need to unprotect the document, use the password 'ugcform'. Beware that you will lose all the data entered in the form's fields if you unlock and lock the document.

UMBC UGC New Course Request: ART 400, Teaching Artist = Change Agent

Date Submitted: 041719

Proposed Effective Date: Spring 2020

	Name	Email	Phone	Dept
Dept Chair or UPD	James Smalls	smalls@umbc.edu	X5-2150	Visual Arts
Other Contact	Stephen Bradley	sbradley@umbc.edu	X5-2750	Visual Arts

COURSE INFORMATION:

Course Number(s)	ART 400
Formal Title	Teaching Artist = Change Agent
Transcript Title (≤30c)	Teaching Artist Change Agent
Recommended Course Preparation	ART 215 or ENTR 200 or ENTR 201, passed with a “C” or better and permission of the instructor.
Prerequisite NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a “D” or better.	
# of Credits Must adhere to the UMBC Credit Hour Policy	3
Repeatable for additional credit?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Max. Total Credits	<small>This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.</small>
Grading Method(s)	<input checked="" type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

PROPOSED CATALOG DESCRIPTION (Approximately 75 words in length. Please use full sentences.):

This course is designed for interdisciplinary Dance, Music, Theatre, Visual Arts, Individualized Study, Media Communication Studies, and English majors. Students are introduced to the “teaching artist” career path within the K-12 school system, and will gain networking and entrepreneur/ professional skills, including an understanding of the K-12 culture. They will be introduced to various nonprofit agencies that will collaborate with teachers and their students on a capstone project. Students will leave the course with connections and skills to pursue a Teaching Artist career path.

RATIONALE FOR NEW COURSE

Changing the course to a unique # establishes a permanent offering at an advanced level that students can take as an elective. This course is considered a research course introducing experienced students a new career path available to practicing artists that examines ways to practice their art; i.e., music, theatre, dance, visual arts, language arts and the spoken word within the context of a K-12 environment without having to be a certified teacher. The course number change is in alignment with Entrepreneurial Minor requirements. The upper 400 level creates an opportunity for us to combine a graduate level course # from LLC, IMDA (Visual Arts) and Education, to name a few.

ATTACH COURSE SYLLABUS (mandatory):

ART 400: SPECIAL TOPICS: TEACHING ARTIST = CHANGE AGENT

Class Hours: Spring 2020, Th, 2-5:40, Location TBD

Instructor: Stephen Bradley, Associate Professor, Visual Arts

Email: sbradle@umbc.edu

Phone: 410-455-2721

Office Hours: Thursdays, 1-2:00 PM and by appointment.

Co-Facilitator: Hana Morford, Young Audiences Education Director

Email: hana@yamd.org

Phone: 410-837-7577, ext. 142

COURSE DESCRIPTION

This course is designed for interdisciplinary Dance, Music, Theatre, Visual Arts, Individualized Study, Media Communication Studies, and English majors. Students are introduced to the “teaching artist” career path within the K-12 school system, and will gain networking and entrepreneur/ professional skills, including an understanding of the K-12 culture. They will be introduced to various nonprofit agencies that will collaborate with teachers and their students on a capstone project. Students will leave the course with connections and skills to pursue a Teaching Artist career path.

SUPPORT

The course is supported by a UMBC, Charlesmead Foundation grant to create the opportunity to work with the partners and local schools, assistance with student transportation, materials for projects that also supports visiting Teaching Artist to the UMBC campus and a final capstone event at the elementary school.

LEARNING OBJECTIVES

Through the course, students will:

1. Understand the basics of Teaching Artistry and the field at large, including:
 - a. The history of American arts education, including teaching artistry
 - b. The role and career path of a teaching artist
 - c. The day-to-day life of a teaching artist through interactive visits from guest artist speakers about their work, personal journeys and entrepreneurial practice
 - d. How to manage a portfolio career as an artist and self-promote their work
2. Explore their own creative process by:
 - a. Developing a personal artist statement around their work
 - b. Strengthening their communication, collaboration and performing skills
3. Learn how to build environments for engagement by:
 - a. Understanding their audience and community
 - b. Investigating how to best use language, space and movement to create a sense of safety and inclusion within the classroom
 - c. Studying case study examples of teaching artist work
4. Investigate key teaching/pedagogical principles, including:
 - a. Developmental responsiveness, creative processes, scaffolding techniques, and reflection tools
 - b. Teaching methods for multiple learning types and levels
 - c. Strategies for classroom management
5. Build teaching skills through:
 - a. Partner with a classroom teacher and their students to understand their school culture and needs
 - b. Observing and assisting in classes at an elementary school in Northern Anne

- Arundel County
- c. Collaboratively designing and performing a successful, arts-based, interactive workshop at an elementary school
6. Develop both connections with local arts organizations and the teaching skill set necessary to take on future professional teaching artist opportunities in the community.

DISTRACTIONS/TECHNOLOGY IN THE CLASSROOM:

Class discussion, collaborative group work and guest artist workshops demand student participation and focus. Distractions such as cell phones, texting, IM, Facebook, etc. are not welcome in ART 400.

READING LIST

Eric Booth, *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator*, Oxford University Press; 1 edition (February 23, 2009). This text was written by a artist musician, but covers critical information that works well for any artist who is seeking a concise studied model for how to manage and navigating the education system.

Mary Jo Thompson, *Artful Teaching and Learning Handbook* Student achievement through the arts. Minneapolis Public Schools and the Perpich Center for Arts Education, June 2005, page 22 - 33, pages 79- 144

Nabeel Hamdi, [The Placemaker's Guide to Building Community \[Book\]](#)
Taylor & Francis · E-book · 272 pages

Author, Lidia Varb, [Everyone a Changemaker: Social Entrepreneurship's Ultimate Goal](#)

Updated resources will be added as we approach the semester it is taught.

RESOURCES:

Association of Teaching Artists, <https://www.teachingartists.com/>

Young Audiences, <https://www.yamd.org/>

Teaching Artists Guild, <https://teachingartistsguild.org/>

Education Closet, The Online, Institute for Arts Integration and Steam, <https://educationcloset.com/>

Bartol Foundation, Philadelphia based resource, <https://bartol.org/>

Teaching Artists and the Future of Education: A Report from NORC at the University of Chicago,

http://www.norc.org/PDFs/TARP%20Findings/Teaching_Artists_Research_Project_Final_Report_%209-14-11.pdf

REQUIREMENTS AND ASSIGNMENTS:

- Attendance and Class Participation - 25%
Since so much of the class revolves around student collaboration, guest artist visits, and school observations, regular attendance and active participation is crucial to success. Missing more than 2 classes will automatically lower the final grade by a full letter, and

each absence thereafter will continue to lower the grade by a full letter. If a student cannot attend class due to illness or an extreme emergency, an email must be sent to the instructor at the student's earlier convenience. Arriving late to class or leaving early is also counted toward attendance. Arrival more than five minutes after the start of class will count as an absence.

- Reading and Writing Assignments - 30%
Students are expected to complete all reading and response assignments as assigned weekly. This will also include the completion of several blog posts.
- Visiting Scholars and Artists – 10%
Students are required to attend at least 1 lecture through the [Alex Brown Center for Entrepreneurship lecture and workshop series](#) and 1 lecture/performance in their artistic discipline and give written responses (300-500 words) to each.
- Interactive Workshop – 20%
Students will work in teams to collaboratively design, implement and teach an interactive arts workshop at a local elementary school.
- Digital Storytelling Project w/ Student Teams: 15%
Student teams will create a short documentary/digital story describing their final projects, process and outcomes. The team will present findings at a public event, recognizing teachers and students and UMBC students.

RUBRIC detail HOMEWORK Assignments	
BLOG / Writing / 15%	Bi-weekly posts on your blog, approximately 300 – 500 words. Include photographs, movies and or other media resources. Approximately 7 posts total.
Visiting Artist lectures / 10%	1 page, word document with a still photograph of the event program using your cell phone
Media / 15%	1-2 minute video or sound work
Readings / 15%	Reflections/discussion during class time. Bb discussion board.

<i>FIELDWORK: Interactive Workshop</i>	
planning & collaboration / 15%	Collaborating with team and AACPS Teacher, well-prepared materials for workshop, detailed plans, equal distribution of tasks
Implementation / 10%	Co-teaching, reflection and revision throughout process, effective use of techniques learned in course, improvisation and adapting to student needs
reflection/presenting / 5%	Editing of final written plans, creative presentation of final product at the community event. 500-word essay. Assignment will be posted on Bb Ultra

<i>Public event: Digital Storytelling Project w/ Student Teams</i>	
planning / 5%	This portion of the grade is dedicated towards the final project event that will take place at Belle Grove Elementary Middle School in Brooklyn Park, MD.
collaboration / 5%	
implementation / 5%	

PARTNERSHIP SCHOOL

Belle Grove Elementary
 4502 Belle Grove Rd, Brooklyn, MD 21225
 Teacher Partner: Betsy Brininger (Triple EEE Teacher, Arts and Humanities)

DISABILITY SUPPORT SERVICES:

Disability Support Services (Counseling and Advising Building, room 122) is committed to the elimination of discriminatory obstacles that place students at a disadvantage on the basis of disability. DSS is the designated office that obtains and files disability-related documentation, certifies eligibility for services, determines reasonable accommodations, develops with each student-individualized plans for the provision of such accommodations and serves as a liaison between faculty and students regarding disability-related issues. If you receive services through DSS and require accommodations for this class, make an appointment with me as soon as possible to discuss your approved accommodation needs. Bring your contact letter provided by DSS to our appointment. I will hold any information you share with me in strict confidence unless you give me permission to do otherwise. DSS will require appropriate documentation of disability.

UMBC Statement of Values for Academic Integrity:

By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC's scholarly community in which everyone's academic work and behavior are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal. To read the full Student Academic Conduct Policy, consult the UMBC Student Handbook, or the Office of Undergraduate Education.

Title IX CAMPUS RESOURCES:

UMBC does not discriminate against students, faculty or staff based on sex in any of its programs or activities, including but not limited to educational programs, employment, and admission. Sexual harassment, including sexual violence, is a kind of sex discrimination and is prohibited by Title IX and the University.

<http://humanrelations.umbc.edu/sexual-misconduct/>

CALENDAR:

NOTE: the schedule is based on the first time the course was taught in 2017. We will refine the readings and other resources, scheduling of the blog posts, assignment deadlines and final capstone project as we get closer to the semester it is taught.

Week 1

Meeting to take place on UMBC campus with students enrolled in the course. Introduction to the course, the role of a teaching artist, social entrepreneurship and the identified

community collaborators. Short lecture about the community that includes demographics, brief history and potential future.

Discussion: carpooling, skill assessment, and program overview.

Student assessment survey tool. Pre-Survey to review what the students know about entrepreneurship and the Teaching Artist career.

- **READING: Artful Teaching and Learning Handbook** Student achievement through the arts Minneapolis Public Schools and the Perpich Center for Arts Education
Mary Jo Thompson, June 2005, page 22 - 33, pages 79- 144
- **ASSIGNMENT:** Prepare a 3 minute “Elevator Speech” about your artwork and your personal artistic vision.

Week 2

Visiting lecture: Master Steel Drum maker and Percussionist, **Kevin Martin**, is also a graduate from Cornell University with a degree in Policy Analysis. Kevin will share his passion for introducing students to the steel drum and how he transitioned from a lucrative career in Finance to a full time artist. In addition to experiencing the steel drum, Kevin will lead students through the process of developing a personal budget as a professional artist and the importance of developing multiple streams of income. Kevin is able to work full time as a professional artist, serving as the primary “bread winner” for his family, by making and tuning steel drums, paid performances with his band, and performing and leading residencies in schools as a teaching artist. Kevin will demonstrate how he sets up an annual calendar and budget to balance art making, teaching and life.

Project I: Big Ideas

Discussion on education issues that challenge the community

UMBC students share a sample of their art form

Identify Big Ideas - discuss reading...

Artful Teaching and Learning Handbook Student achievement through the arts
Minneapolis Public Schools and the Perpich Center for Arts Education
Mary Jo Thompson, June 2005, pages 79- 144

Week 3

Guest Speaker: Hip-Hop Artist, **Jamaal Collier**, identifies the characteristics of an effective “teaching artist” and describes how teaching artists can effect change in a school, in a community and in education in general. Students will experience and participate in a team taught arts integrated lesson.

Jamaal will talk about his shift to being a full time artist and how being a teaching artist in schools informs his work as professional hip hop/spoken word artist.

PLANNING: Teams begin to brainstorm ideas based on Jamaal’s model lesson and discussion of school issues. Tools and templates from, “The Artful Teaching and Learning Handbook” are utilized to begin preliminary plans.

- **READING: The Placemaker's Guide to Building Community [Book]** by Nabeel Hamdi
· Taylor & Francis · Ebook · 272 pages · ISBN 1136540962

Week 4

Guest Speaker: Deb Patterson, Founder of ArtBLOCKS nonprofit organization
The mission of nonprofit ARTblocks is to provide communities with creative placemaking, a grassroots, bottom-up design tool used to identify their goals and project ideas for their neighborhood spaces. Deb will speak on the history of place making and the challenges and strategies for success.

Continue discussion about sited problems and potential solutions in the context of Creative Place Making.

- Assignment: First blog post due. 300-500 words along with appropriate photograph or video clip. Submit by end of weekend, Sunday night by 8:00 PM.

Week 5

Guest Speaker: Laura Zam, theatre teaching artist, actor, and playwright
UMBC Students and AACPS Teachers will experience an arts integrated lesson led by Laura Zam. The participants will reflect and analyze the components of an arts integrated lesson. Laura will facilitate discussion on the many varieties of school theatre programs. Laura Zam will share her expertise in working with communities develop creative entrepreneurial solutions to address local/social issues.

Week 6

Site Visit: The class will be broken up into 3 teams. Each team will visit their AACPS teacher's home school to observe a class, interview select students and staff, and make observations about the school environment.

The teams will convene at Chesapeake Arts Center to discuss findings and brainstorm and share ideas for their project.

Week 7

Teams will meet with their AACPS Teacher to design their arts project for the students. UMBC Students and teachers plan first draft of their creative entrepreneurial solution to address local issue.

Visiting Teaching Artist: Valerie Branch, dancer.

UMBC Students and AACPS Teachers will experience an arts integrated lesson led by Valerie Branch. The participants will reflect and analyze the components of an arts integrated lesson. Valerie will facilitate discussion on the many varieties of school dance programs. Valerie Branch will share her expertise in working with communities develop creative entrepreneurial solutions to address local/social issues.

- Reading: Artful Teaching and Learning Handbook Student achievement through the arts Minneapolis Public Schools and the Perpich Center for Arts Education Mary Jo Thompson, June 2005, page 37 - 78

Week 8

Mid-term evaluation, present project to the class for feedback, check in on progress modeling the solution for an identified problem. Critical review of the proposed plan. Submit written plans for feedback before implementation

Project Planning

Final communication with the AACPS Teacher – submit revised lesson plan for feedback. Include timing, materials, and budget.

- Assignment: Second blog post. 300-500 words along with appropriate photograph or video clip. Submit by end of weekend, Sunday night by 8:00 PM.

Week 9

Work on preparing visuals and gathering all materials for the project. Final edits and revisions based on feedback. Develop clear script and designation of tasks. REHEARSE!

- **READINGS: Everyone a Changemaker: Social Entrepreneurship's Ultimate Goal**
Author, Lidia Varb <http://www.kosmosjournal.org/article/everyone-a-changemaker-social-entrepreneurships-ultimate-goal/>

Week 10

Team Presentations - each team will teach their lesson to the class for feedback.

Week 11

On site Implementation: Class time dedicated to working on project with the Arts Empowered Minds students at the elementary school.

Week 12

On site Implementation: Class time dedicated to working on project with the Arts Empowered Minds students at the elementary school.

Week 13

Share project results with the class. Reflect and revise works based on results. Design marketing materials for advertising the project. Work on compiling documentation and editing videos. Refine budget and timeline.

- Assignment: Third, blog post. Submit by end of weekend, Sunday night by 8:00 PM. Final post should contain reflection on the event, final projects along with general assessment of the course experience.

Week 14

Community Event planning - Work in class on final event logistics. Community event at the Chesapeake Arts Center makerspace exhibition and or public presentation. REHEARSE

Week 15

Community Event - Final submission/presentation, reflection paper 400 words along with appropriate photograph(s), video clip, student work, etc.