Frequently Asked Questions for WA3381/AA5381
Arts for a Better Future

What is the course about?
In this course, students will learn to help a community recognize, value, and plan to use its own arts to meet local needs and goals. The course provides a compact overview of the Create Local Arts Together (CLAT) model of community engagement. The CLAT process consists of seven flexible steps grounded in ethnographic and appreciative inquiry approaches: meet a community and its arts; specify goals; select communication genre and content; analyze the genre; spark creativity; improve new works and creative systems; integrate and celebrate for continuity. Students will engage with the model through three pedagogical cycles, culminating in applying it to a real-life context.

What will the course prepare me to do?
This course prepares students to be able to:
- Describe and analyze the purposes and interrelationships of the seven Create Local Arts Together (CLAT) steps
- Consult with a community representative as he or she plans to draw on their artistic resources in working toward a better future
- Document and analyze some of the artistic resources of a community, including their plans to engage those arts for a better future

Is the course only offered as an online graduate course at GIAL?
Participants have 3 options when taking Arts for a Better Future. It’s offered as:
- A one-week intensive workshop – a one-week (on campus face-to-face) course
- An undergraduate course (WA 3381) – for GIAL undergraduate course credit.
  The course includes the one-week intensive along with additional pre-class reading and writing as well as a post-class project and write-up (all submitted online).
- A graduate course (AA 5381) – for GIAL graduate course credit. Like the undergraduate course, this version also includes the one-week intensive along with additional pre-class reading and writing. Students complete a post-class project and write-up, submitting all pre and post-class work online.

Besides the extra assignments, are there any significant differences in the “Workshop” versus the “For Credit” version of the course?
Participants in the one-week intensive workshop receive the same training as GIAL undergraduate and graduate students. At the end of the workshop, all are equipped to
help communities draw on their artistic resources to respond to spiritual, social, and physical needs.

With the required post-class project, graduate students immediately apply their new skills in the context of their local communities and write up a description of the experience for their final project. Undergraduate students will write about how they plan to use their newly acquired skills with a community they know.

How do I register for the course?

- **ABF Workshop** - [http://artsforabetterfuture.org](http://artsforabetterfuture.org)
- **For Undergraduate or Graduate Credit** - [http://www.gial.edu/admissions/applications](http://www.gial.edu/admissions/applications). Choose the easy "Gateway" application for those not wanting to take further coursework at GIAL.

When is the deadline for applying and having all my application materials for Arts for a Better Future?

All application materials (including transcripts, etc.) must be at GIAL for processing by May 1, 2015. Apply now to make sure! If you only intend to take 1-3 courses at GIAL, you can apply through the "Gateway Admission" which is faster.

How much does the course cost?

- **For the ABF Workshop:**
  - $130 per person covers
    - registration and materials for the event
    - no housing/meals
    - code "NHM" needed at registration
  - $225 per person covers
    - registration and materials for the event
    - no housing/all meals provided
    - code "NH" needed at registration
  - $350 per person covers
    - a shared room Sunday-Friday nights at the Guest House
    - all meals
    - materials for the course
    - registration for the event
    - no "code" needed

- **For undergraduate and graduate credit hours:**
The link to tuition and fees is here: http://www.gial.edu/tuition-fees/. You may pay for housing and/or food through the workshop course website at http://artsforabetterfuture.org.

**What housing is available for the on-campus part of the course?**
Additional information on housing may be found here: http://www.artsforabetterfuture.org/room--board.html

**Are there scholarships available?**
There are scholarships that you may apply for if you are a *full-time* GIAL student, but not if this is your only course at GIAL.

**When does the online course work start?**
The course runs during the summer session (late May through mid-August), so the "online" course work (reading and written responses - no classes) will start in May. But we will mail out the syllabus to all who are registered in early May so you can start reading early if you wish. After the residential part of the course, you will submit your final project online (August).

**Does the online component include recorded lectures?**
No. The course is not really "online" as all teacher input is face-to-face during the week long intensive. There are no recorded lectures or videos posted online. It’s only “online” in that the assignments are submitted online.

**When should I arrive and depart?**
It is very important to plan your travel so that you can be there for *Sunday evening intros* of the residential period and *all of the class sessions* Monday through Friday at 5:00 PM.

**What are the approximate hours of work per week?**

**What is the residential part of the course like?**
- We begin with a dinner and "get to know you" session on Sunday evening.
- Class runs each morning from 9 – 12 and each afternoon from 2 – 5.

ABF takes students through three cycles of the CLAT process. CLAT consists of 7 steps that guide an arts advocate in their work helping a community draw on their arts to reach their physical, spiritual, and social goals. It's basically a participatory method of engagement:

**Phase One:** Brian Schrag tells/shows/performs the story of his engagement with the
Mono community in NW Democratic Republic of Congo. Phase One gives participants a mental framework of the CLAT process.

**Phase Two**: Instructors Brian Schrag and Robin Harris work through a more detailed demonstration of each of the 7 CLAT steps, using Robin’s experiences, data, and relationships from a group in northern Siberia. This phase includes helping students work with a representative of the Siberian group. Participants learn basic elements of a song/dance form foreign to them, and then compose within it. Phase Two results in paradigm shifts in most participants, viscerally understanding the importance and methods of encouraging people to create using locally-grounded art forms.

**Phase Three**: We divide the participants into smaller groups planning to apply the CLAT process to communities they know. Phase Three allows them to make initial plans to integrate local arts into extensions of the Kingdom of Heaven in contexts they care about. See a sample course schedule below:

<table>
<thead>
<tr>
<th>Time</th>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
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</thead>
<tbody>
<tr>
<td>8:45-9:30</td>
<td></td>
<td><strong>Phase 1 Begins</strong></td>
<td><strong>Phase 2 Begins</strong></td>
<td><strong>Phase 3 Begins</strong></td>
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<tr>
<td></td>
<td></td>
<td><strong>Setting the Scene:</strong></td>
<td><strong>Select Local Arts to Reach</strong></td>
<td><strong>Spark Creativity for</strong></td>
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<tr>
<td></td>
<td></td>
<td>Creating Local Arts Together (CLAT)</td>
<td><strong>Kingdom Goals (3)</strong></td>
<td><strong>The Sakha (5)</strong></td>
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<tr>
<td>9:30-10:45</td>
<td></td>
<td><strong>Meet the Community:</strong></td>
<td><strong>Analyze:</strong></td>
<td><strong>Plan for</strong></td>
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<td></td>
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<td>The Sakha of Siberia (1a)</td>
<td><strong>Learning about an Event (4a)</strong></td>
<td><strong>Creativity in a Community You Know</strong></td>
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<td><strong>Plan in Groups</strong></td>
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<td>10:45-11:00</td>
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<tr>
<td>11:00-12:15</td>
<td></td>
<td><strong>Phase 2 Begins</strong></td>
<td><strong>Analyse:</strong></td>
<td><strong>Plan for</strong></td>
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<td><strong>Identifying Arts Within an Event (4b)</strong></td>
<td><strong>Creativity (6/7)</strong></td>
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<tr>
<td>12:15-2:00</td>
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<td>Lunch, free time</td>
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<td>2:00-3:15</td>
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<td><strong>Exploring the Arts Among the Sakha (1b)</strong></td>
<td><strong>Improve and Celebrate your Creativity (6/7)</strong></td>
<td>Plan in groups</td>
<td>Plan in groups</td>
<td>Excite Us! Share Your Plans</td>
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<td>3:15-3:45</td>
<td>break</td>
<td>break</td>
<td>break</td>
<td>break</td>
<td>break</td>
<td>Farewells</td>
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<tr>
<td>3:45-5:00</td>
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<td><strong>Registration</strong></td>
<td><strong>Discover and Specify</strong></td>
<td><strong>Special Session on</strong></td>
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<td>Kingdom Goals for The Sakha (2)</td>
<td><strong>Contextualization</strong></td>
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<tr>
<td>5:00-5:30</td>
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<td>Dinner</td>
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<tr>
<td>Evening</td>
<td></td>
<td><strong>Introductions, overview</strong></td>
<td><strong>Social night:</strong></td>
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<td>“Arts &amp; the Kingdom”</td>
<td>share your ‘heart arts’</td>
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What textbooks are used?


[Purchase at http://ethnodoxologyhandbook.com/manual or at GIAL’s Center for Excellence in World Arts—http://www.gial.edu/cewa—if you are in Dallas.]

What percent of the focus is on performing arts vs. visual arts?

We attempt to cover all artistic domains equally in this course (visual arts, music, drama, dance, and oral verbal arts like poetry and storytelling) so that students are prepared to facilitate all kinds of artistic expressions, according to the needs of the community.

What background material could I read to prepare for the course?

No background material is required other than *Creating Local Arts Together: A Manual to Help Communities Reach their Kingdom Goals* (CLAT Manual). Non-credit students are not required to read the CLAT Manual; however, we highly recommend that they do, if at all possible, and that they take notes while reading.

Who teaches the course?

**Brian Schrag, PhD**, serves as head of SIL International’s Ethnomusicology and Arts Group. He worked as an arts consultant in Central Africa and founded the World Arts program at the Graduate Institute of Applied Linguistics (GIAL). Brian loves to make people laugh, sing, and imagine heaven.

**Robin Harris, PhD**, has M.A.s in Intercultural Studies and Ethnomusicology and a Ph.D. in Music (Ethnomusicology). She lived for a decade in northern Russia as well as a number of years in Alaska and Canada. She is the Director of the Center for Excellence in World Arts at GIAL, the President of the International Council of Ethnodoxologists (ICE), and serves as an Arts Consultant with SIL International.