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# LEAP660 SYLLABUS

## ARTS COLLABORATION AND THE COMMUNITY

Instructor: Constance DeVereaux

### COURSE DESCRIPTION

Research, development and production of outreach projects for community engagement.

### COURSE PREREQUISITES

- LEAP 600 (Arts Policy and Advocacy) or instructor permission.

### COURSE GOALS

Upon the completion of this course, you should be able to:

- Define problems and solutions for a community through community collaboration and engagement projects.
- Develop a collaboration/engagement plan using research.
- Engage with a community to deliver an arts---based project.

### COURSE CONTENT

- Historical events and movements relating to arts-based civic and political engagement
- Involvement of artists historically and currently in community activism and engagement
- History of the US Works Progress Administration, and Comprehensive Employment and Training Act.
- Arts interventions for community action
- Digital Public Engagement
- Creating a community engagement plan
- Institutional Review Boards and their functions
- Ethical considerations in community engagement
- Promoting a community engagement project or event
- Risk assessment
- Evaluation of community engagement projects
- Working with communities

## REQUIRED TEXTS

Borrupt, T. (2006). *Creative Community Builder's Handbook: How to Transform Communities Using Local Assets, Arts, and Culture*. Fieldstone Alliance. 978-0940069473

Borwick, D. (2012). *Building Communities, Not Audiences: The Future of the Arts in the United States*. ArtsEngaged. 978-0972780414.

Frye Burnham, L. and S. Durland (ed). (2011). *CETA and the Arts: Analyzing the Results of a Groundbreaking Federal Job Program* (available for download). Amazon Digital Services. ASIN: B005XOH4FW

**OPTIONAL TEXT:** Adams, D. and A. Goldarb. (2002). *Community, Culture, and Globalization*. New York: The Rockefeller Foundation Creativity & Culture Division. 978-0891840633. (This text provides a wealth of examples of community-engagement and -collaboration projects that you can use as a resource for this class. No specific readings are assigned.)

## **OTHER REQUIRED OR SUPPLEMENTAL MATERIALS**

Other supplemental reading and multimedia as assigned are available in the Canvas learning management system.

## **COURSE PRESENTATION AND PROCEDURES**

This course contains 16 modules, and you will complete one module per week. You must complete each module before moving to the next. Most modules contain readings, videos, discussions, written assignments, learning interactions and quizzes.

## **CREDIT/CLOCK HOURS**

Three credit hours are awarded for this course. This equates to 45 clock hours in-class (online) plus 90 clock hours outside of class distributed across sixteen weeks.

## **GRADING**

As a student enrolled in this course, one of your responsibilities is to submit course work by the due dates listed in the Course Schedule. With that said, I take my role as your instructor very seriously, and, in fact, I care about how well you do in this course and that you have a satisfying, rewarding experience.

To that end, it is my commitment to you to respond individually to the work you submit in this class and to return your work in a timely manner. Smaller, weekly assignments and quizzes will be returned within 5 days and major assignments, exams, and essays will be returned within 9 days. (If, however, due to unforeseeable circumstances, the grading of your work takes longer than the times I have listed here, I will keep you informed of my progress and make every effort to return your work with feedback as soon as I can.)

ASSIGNMENT*	GRADE POINTS	GRADE PERCENTAGE
Discussions (13)	155	11%
Written assignments (20)	730	50%
Quizzes (one)	16	.5%
Presentations (two)	110	8%
Group work (three)	95	6%
Institutional Review Board Training/Approval (two)	10	.5%
Project	350	24%
<b>Total:</b>	<b>1466</b>	<b>100 %</b>

\*Keep a copy of all work created for the course, including work submitted through Canvas course learning management system.

## ASSIGNMENT DETAILS

Details/explanations of each graded assignment (discussions, written assignments, presentations, quizzes, etc.) are provided in Canvas. In addition, you are encouraged to pose questions to your instructor about the assignment for clarification *after reading the assignment guidelines thoroughly*.

## PARTICIPATION EXPECTATIONS

### Being insightful

Engaging in online discussion isn't just busy work. It's intended to contribute significantly to your learning. When you articulate your ideas in writing or speaking to others, you have to frame them in a way that is coherent, meaningful, and relevant. That means that you have to use your critical-thinking and analytical skill to frame your ideas in that way. In addition, you practice providing **insight** into an issue. An insightful comment is not only an aid to your own learning, but also to the learning of other students. When you distill coherent, meaningful, and relevant ideas into a comment, you are engaging in those ideas in a way that increases your understanding of them. When others read those comments, they also have to engage with your ideas in a way that heightens their understanding.

### Quality and quantity

It may already be clear that quality of your posted comments is important. Quantity is less important, but you might imagine that it's difficult to provide insight in one or two sentences only. Your posts should be of sufficient length to provide insight, coherence, meaning, and relevance to the issue under discussion.

## Professionalism as part of quality

Quality also has to do with your professional approach to online discussion. The goal is to learn, but that only happens if you communicate effectively. Sadly, many people pay little attention to such things as grammar, good spelling, punctuation, and sentence structure when they post comments online. When you ignore such things, the message you are sending is that you don't care about communicating effectively; you don't care if the people reading what you write have to struggle to understand your poor grammar and spelling. It says that you aren't paying attention to your own work and don't think it's important enough to correct your errors.

Since online forums include such tools as spell check, please make use of them. Or, create your comment in a Word document, do a Spelling and Grammar check, and proof it before you post. Becoming a professional in any field means you pay attention even to details such as good writing.

After all: Wehn people dont right correclty it mks it difficalt for otherz to red wat your trying to comunacat.

AND: It makes you look unprofessional.

## Complete sentences

Post only comments framed in complete sentences. Complete sentences convey complete ideas. Similar to what is stated above, it is part of effective communication. Rather than try to guess your meaning, readers expect you to convey your full meaning in well-written, complete, and correct sentences.

## Be respectful

All students engaging in this course are expected to treat fellow students and their instructors with respect. That includes respect for each other's ideas. It is appropriate to express your ideas. Making jokes is also welcome. But, all expressions of ideas and any jokes you make should be done within the context of making sure that you are respectful at all times.

## Be timely

Each time you engage in online discussion, you will be expected to post a comment or response to the posts of other students. Make sure to check the specific instructions for each online discussion you participate in. It's important to be timely in posting both your original comment and the comments on other students' posts. It's hard to fulfill the requirement of commenting on other people's posts if you or your fellow students either don't post comments or do it so late that we've already moved on to the next module.

You are expected to complete all course materials provided. As this is a sixteen-week course, you may find the pace and amount of material intense. However, it adheres to the

guidelines and policies of LEAP (Leadership, Entrepreneurship, Arts Advocacy and the Public) for meeting minimum competency in the subject matter. Spending some amount of time each day online is recommended to keep pace.

## GRADE DESCRIPTION

Grading for individual assignments for this course is based on criteria included in course assignments and on fulfillment of objectives set for this course. The chart below shows the manner in which grades are awarded for the following percentages.

90-100% = A
80-89% = B
70-79% = C
60-69% = D
0-59% = F

## *Weekly Schedule*

### Week One – Course Introduction

“Artists have been working with and for communities for thousands of years,” according to Linda Frye Burnham, a writer known for her many books on artists and communities. Since ancient times, artists have been integral members of communities even if recent changes in society make it seem less so today than in earlier times.

In this module, we begin to explore the role of the artist in communities. The roles artists take on are various—activists, community organizers, consultants, arts project leaders and many others. We will also look at some basic tools for community engagement to prepare for the semester’s project. The Community Planning Toolkit - Community Engagement document that you will read in this week is a good beginning point for this purpose.

#### Learning Objectives

Upon completion of this week’s course material you should be able to:

- Identify, discuss, and evaluate a set of standards for community engagement.
- Share ideas about community-engagement projects.
- Compare and discuss outcomes of selected community-engagement projects.
- Complete Institutional Review Board (IRB) training.

#### Readings and Resources

- [Community Planning Toolkit – Community Engagement](#)
- [The Role of the Arts and Culture in Planning Practice – American Planning Association](#)
- [Eden Project – Creative Community Engagement](#)
- [18<sup>th</sup> Street Arts Center](#)

- [10 Years After Katrina: How Art Has Altered New Orleans](#)
- Culture in Action: Street Theatre Raises Awareness of Child Marriage in Pakistan
- [Standards for Community Engagement Slides](#)

### Assignments

- Community Engagement Project Research: Identify a Community
- Institutional Review Board Training:

## Week Two: A Brief History of Community Engagement

One of the earliest examples of community engagement using the arts was the Chautauqua Movement in the United States, which had its greatest popularity in the 19th century. This week, we look at several examples of community-arts engagement in history including the Chautauqua Movement and others, such as the Works Progress Administration (WPA), Comprehensive Employment and Training Act (CETA), and Theater of Engagement. In addition to providing a historical (and for some examples, international) foundation for understanding the role the arts play in community and in larger society, we explore how this perspective can aid present day cultural engagement and community collaboration.

### Learning Objectives

Upon completion of this week's course material you should be able to:

- Make connections between historical movements in community engagement and conditions and strategies for contemporary community-engagement projects.
- Use historical information to inform your own community-engagement activities.
- Respond to questions and comments relating to the history of community engagement.
- Select a community-engagement project to complete, and begin the IRB-approval process.

### Readings and Resources

- L. Frye Burnham. CETA and the Arts: Analyzing the Results of a Groundbreaking Federal Job Program (e-book).
- P. Ebewo. 2005. The Impact of Theater/Drama on HIV/AIDS Education in Southern Africa. Paper presented at: Africa Health and Illness Conference, University of Texas, Austin. 25-27 March.
- P. Ebewo. 2008. RRE Phathasane and Letsema: Industrial Theater in Interventions in Botswana Diamond Mines. Paper presented at: Sixth Annual International Exeter Conference. Researching Applied Drama, Theater, and Performance: Cross Cultural Dialogue and Coexistence.
- [WPA: The Works Progress Administration.](#)
- G. Ehrlich. 1956. Chautauqua 1880-1900: Education in Art History and Appreciation. *The Art Bulletin*. Vol. 38. No. 3. 175-184.
- [Integrating Social Science and Design Inquiry Through Interdisciplinary Design Charrettes: An Approach to Participatory Community Problem-Solving](#)

### Assignments

- Select a community engagement project
- WPA Web Search and Discussion
- Charrette Design

## Week Three: Definitions and Process

Fortified with a bit of history about community engagement and collaboration, as well as some knowledge of how it works, we are ready to look at how these terms are defined and lead to action. What is the process for engaging with a community successfully or to create an effective collaboration project? From the point of view of some outsiders, it may look like artists and organizations come together with little planning or forethought (and sadly, that is sometimes the case). Poorly planned community-engagement projects, however, can do more harm than good, as well as creating new problems. This week, we examine what the process might look like as a beginning point for thinking about our own projects. We begin with various definitions of key terms that will aid thinking, decision-making, discussion, and action. An understanding of the process will also help with planning by providing an idea of what needs to be done to create an effective plan. Material in this week also includes a short review of the project-planning process learned in LEAP500.

### Learning Objectives

Upon completion of this week's course material you should be able to:

- Explore the processes for initiating and completing a community-engagement/collaboration project as a beginning point for planning such a project.
- Use key terms effectively and appropriately for discussion and action.
- Use project-planning skills to envision a community-engagement/collaboration project.
- Discuss community-engagement/collaboration processes with others for more effective planning.
- Describe steps of the community-engagement/collaboration process and their necessity.
- Initiate a community-engagement/collaboration project through the process steps.

### Reading and Resources

- [Resources for Learning – City University of New York, Hunter College](#)
- [Introduction to Engagement: Victoria, Australia](#) (Read the sections [Benefits of Successful Engagement \(Links to an external site.\)](#) and [Principles of Engagement \(Links to an external site.\)](#))
- [Case Study - Community Profiling](#) (This Web site provides an example of a community engagement project. Although it is not an example using the arts, it provides good information that you can use in your own project planning. Read the sections [Objective of the project \(Links to an external site.\)](#), [Links to an external site.](#), [The Community, Tools and methods](#) and [Lessons learned](#).)
- [Hilary Cox: Art, Community Engagement and Social Change](#)

### Assignments

- Charrette Discussion

## Week Four: Selected Theories of Engagement and Collaboration

Theories of community engagement and community collaboration are easy to find, except in the arena of arts management. The resourceful arts leader/manager can look for guidance in other disciplines where community engagement and collaboration are also practiced. This week, we look at a number of theories from education,



tourism, and medical practice to explore how a few theories from those domains might operate for someone creating and implementing community-engagement and collaboration projects.

### Learning Objectives:

Upon completion of this week's course material you should be able to:

- Borrow theories from other disciplines for application in arts collaboration and engagement.
- Use key terms effectively and appropriately for discussion and action.
- Make connections between theory and practice.
- Engage in discussion about theories and methods and their fittedness for application in arts collaboration and engagement.
- Create a discussion video.
- Write an insightful, analytical précis.
- Evaluate the coherence and analysis of your peers in discussing theoretical issues.

### Readings and Resources

[Community Engagement: A Summary of Theoretical Concepts \(Alberta Health Services\)](#)

[Strive Theory of Action Overview – Strivetogether.org](#)

T. B. Jamal and D. Getz. 1995. Collaboration Theory and Community Tourism Planning. *Annals of Tourism Research*. Vol. 22. No. 1. 186-204.

S. B. Fawcett, et al. 1995. Using empowerment theory in collaborative partnership for community health and development. *American Journal of Community Psychology* Vol. 23. No. 5. :677-97.

[Community Collaboration: Fred Bueltmann. TEDxMacatawa](#)

[Community Collaboration is the Barn-Raising of our Modern Times: Tara Kuipers. TEDxCody](#)

### Assignment:

- Theory discussion and presentation

## Week Five: Community Engagement and Collaboration Research

The readings this week address more than just the importance of research. They also look at why research is so essential when engaging with a community in projects addressing the community's needs. Research can be the difference between a successful project that benefits a community in some way and a project that fails. Failure, in this case, may include a project that doesn't solve the problem it's meant to address. Or worse, it could impose additional harm on a community. For this reason, we also look at ethical issues that may arise in the context of community engagement.

### Learning Objectives:

Upon completion of this week's course material you should be able to:

- Formulate research questions for community-engagement research.
- Identify the steps of an action-research project.
- Outline the process for conducting community-engagement research.
- Discuss and design methods for including a community in the research process.
- Evaluate and discuss ethical issues relating to community-engagement research.

- Submit to your instructor your IRB approval or a statement saying that your research is exempt.

## Readings and Resources

- C.R. Horowitz R. Mimsic, and S. Seifer. 2009. Community-Based Participatory Research from the Margin to the Mainstream: Are Researchers Prepared? *Circulation*. Vol. 119. No. 19. 2633-2642.
- [What is Action Research?](#)
- [Formulating Your Research Question](#)
- [Action Research Question Development Guide](#)
- S.M. Ahmed and A. S. Palermo. 2010. Community Engagement in Research: Frameworks for Education and Peer Review. Vol. 100. No. 8. 1380-1387.

## Assignments

- Ethics Discussion
- Submit your project for IRB approval

## Week Six: Identifying Problems

Community engagement and collaboration take place, most often, in the context of problems that need to be solved. It's a given that every community has a problem that needs solving. But identifying problems in a manner that is precise enough to go about solving them isn't always easy. Everyone in a community might recognize that a problem exists, but there might be little to no agreement on just what the problem is and how it ought to be solved.

Misidentifying a problem (and then trying to solve it) can have many bad consequences. This week's readings and activities are about identifying problems and some of the ethical issues that might arise in the process. Problems also arise in working with others in collaborative/community-engagement projects. The mere fact of working in groups means the possibility that tensions and misunderstandings arise. Part of this week's readings and assignments also looks at how to avoid the problems that can arise in working with others.

## Learning Objectives

Upon completion of this week's course material you should be able to:

- Develop experience in identifying problems in communities that need solutions.
- Differentiate between problems and solutions.
- Practice gathering information about community problems.
- Analyze community problems to develop arts-based solutions.
- Explore ethical issues that arise in problem definition.
- Develop strategies for reducing or resolving tensions in group-work dynamics.

## Readings and Resources

- [Collecting Information About the Problem: Community Toolbox](#)
- [Analyzing Community Problems: Community Toolbox](#)
- [Ethics and Community Engagement](#)
- [Bang the Table – Digital Public Engagement](#)
- [Working Better Together Guide](#)

- [Community Planning Toolkit – Working Together](#)

### Assignments

- Problems and Solutions activity
- Ethical Standards and Practices Group Activity

## Week Seven: Working with Communities

Working with communities to solve important social, political, health, educational, and other problems is a special kind of work for artists. This week, we look at examples (some historical, some present day) of how to do this. The focus here is further preparation for creating and implementing your own community-engagement/collaboration project. Let's begin!

### Learning Objectives

Upon completion of this week's course material you should be able to:

- Develop and articulate a point of view about working with communities using the arts.
- Articulate the value of community engagement/collaboration.
- Make critical connections among viewpoints of various authors regarding community engagement/collaboration.
- Analyze readings to deepen learning and understanding.

### Readings and Resources

- [Don't Do It! Organizational Suicide Prevention for Progressives](#)
- [Arguments for Cultural Democracy and Community Cultural Development: Grantmakers in the Arts](#)
- [Paulo Freire Documentary: Seeing Through Paulo Frieire's Glasses](#)

### Assignments:

- Community Engagement Reflection

## Week Eight: Community Collaboration Project Concept and Design

By this point in the semester, you have selected a community collaboration/engagement project.

Outside of the classroom, however, you would only select your project after research and deliberation about community needs and development of several alternative actions that might satisfy those needs. Such a project should be the best of the alternatives you've examined.

However, you have already selected your course project for the purposes of accomplishing it in the context of a single semester.

In this and the next several weeks, you will learn how to go through the process of defining community needs and conceptualizing a project that will satisfactorily address them upon full implementation. We begin with the research process and survey of community needs, problem definition, and development of the project mission.

## Learning Objectives

Upon completion of this week's course material you should be able to:

- Survey a community to determine its needs.
- Articulate problem definitions.
- Write a project mission.

## Readings and Resources

- Text: Tom Borrup, Part 2
- Managing Mobilization: Running a Programme of Mobilizing Communities
- [Managing Mobilization: Running a Programme of Mobilizing Communities \(Links to an external site.\)](#)  
(This Web site discusses how to create and manage a community intervention. Read the material on the homepage, as well as [Managing mobilization](#), [Choosing a Community](#) and [Mobilizer Job Descriptions](#).)
- [Conducting Needs Assessment Surveys Slides](#)

## Assignments:

- Problem Statement

## Week Nine: Community Engagement Strategies and Implementation

This week, we learn about developing and implementing strategies for solving community problems with arts-based solutions. You will use the ideas and decisions resulting from the previous week's activities along with new knowledge gained in the present week's material, to further develop your project.

## Learning Objectives:

Upon completion of this week's course material you should be able to:

- Develop strategies for solving community problems through arts-based solutions.
- Move from planning a project to implementing a project by following a plan.

## Readings and Resources

- Text: Tom Borrup, Chapters 4 through 7
- Text: Doug Borwick, Part 2, Section 1
- [ReEntry: A Community Collaboration](#)

## Assignment

- Community Engagement Project Plan Section 1
- Discussion

## Week Ten: Risk Management and Ethical Issues

This week, we address risk and ethics in the context of community collaboration/engagement. You will learn about risk-management issues—anticipating what might go wrong and how to take care of it before it happens. We will also review ethical considerations that might arise. Let's get started!

### Learning Objectives:

Upon completion of this week's course material you should be able to:

- Identify potential risks in community-engagement planning and implementation.
- Discuss ethical issues that might arise in community-engagement implementation.
- Identify and discuss ways to mitigate risks and resolve ethical issues in community-engagement implementation.

### Readings and Resources

- Text: Tom Borrup, Chapters 8 and 9
- T.Locke, N. Alcorn and J. O'Neill. 2013. Ethical Issues in Collaborative Research. *Educational Action Research*. Vol 21. No. 1. 107-123.

### Assignments:

- Ethical Issues in Community Engagement Discussion
- Community Engagement Project Plan Section 2
- Risk Assessment Brainstorming

## Week Eleven: Project Execution

By this time in the semester, your project is well under way. Outside of the classroom, however, no community project should go forward without a well-articulated and written plan. In the field, you would develop your plan first and then begin implementing the plan afterward. For learning purposes, we look more closely this week at project execution and doing the work the project plan has outlined. You will create several documents to add to your Community Engagement Project Plan and engage in discussion about how your project is going.

### Learning Objectives

Upon completion of this week's course material you should be able to:

- Develop a project budget.
- Create a work breakdown schedule
- Create a task assignment chart.
- Create a project timeline.
- Complete a Community Engagement Framework template.

### Readings and Resources

- Text: Doug Borwick, Part 3, Chapters 14, 15, 16 and 17, Sections 2 and 3 and Epilogue
- [Community Engagement Framework – Moorabool Shire Council](#)
- [Engaging Visions - Artists and rural Aussies engage on the environment.](#)
- [Theaster Gates: How to revive a neighborhood: with imagination, beauty and art.](#)

## Assignments

- Project Execution Discussion
- Community Engagement Project Plan Section 3

## Week Twelve: Promoting Your Project

Bringing attention to your project is an important step in the community-collaboration/engagement process. You may want to bring attention to it as part of community awareness or policy agenda-setting. You may want to promote the project to increase community participation in the project itself. Or you may want to promote and advertise to the public who will come and see the project or event as spectators. Whatever your desires, promoting your project takes a marketing plan and strategy that must be the result of research and design. This week, we look at some aspects of developing a marketing strategy and explore some strategies that you might use. Finally, we examine what the job of “community engagement and marketing” entails.

### Learning Objectives

Upon completion of this week’s course material you should be able to:

- Develop a marketing strategy.
- Write a press release.
- Create a simple Web site to promote a community project.

### Readings and Resources

- Candace Tangorra Matelic, CTM Professional Services. Comparing Audience Development and Community Engagement.
- Marketing Plan Template

### Assignment:

- Complete the Marketing Template
- Create a Simple Website
- Press Release

## Week Thirteen: Monitoring Progress and Corrective Action

No matter how well you plan, things can still go wrong. That’s why in a previous week, we looked at the issue of risk management. This week, our focus is ongoing monitoring of the project to make sure it stays on track and how to engage in corrective actions along the way.

### Learning Objectives

Upon completion of this week’s course material you should be able to:

- Develop a strategy for monitoring progress of your project.
- Design a report to show progress on a project.
- Develop a strategy for corrective action.

## Readings and Resources

- [How To Monitor Project Schedule Performance](#)

## Assignments:

- Project Progress Report

## Week Fourteen: Critical Reflection and Community Engagement

This week offers the opportunity to review what you've studied thus far regarding community collaboration and engagement. It also acknowledges that whenever you are involved in a community-engagement project, you will learn a great deal. Even if you have done your research and know a lot about the community, about the issue you are addressing and about the proposed solution and its outcomes, community engagement is an on-going educational process. We will also look at the particular case of arts-based research methods as a means for critical reflection about an issue.

## Learning Objectives

Upon completion of this week's course material you should be able to:

- Assess your own learning about the community-collaboration and -engagement processes.
- Engage in a review and discussion regarding your progress on your community-engagement project
- Discuss the applications of arts-based research for reflection on community issues.
- Write reflectively on your learning process.
- Construct a survey.
- Administer a survey, and evaluate findings.

## Readings and Resources

- J. Greenwood. 2012. Arts-Based Research: Weaving Magic and Meaning. *International Journal of Education and the Arts*. Vol. 13. No. 1. 2-20.
- [bell hooks with Theaster Gates and Laurie Anderson: Public Art, Private Vision | The New School.](#)

## Assignments:

- Critical Reflection Report

## Week Fifteen: Evaluation

Evaluation tells you whether you have achieved your project objectives. It is an on-going process rather than simply an end step after the project is finished. This week, we look at how evaluation for community engagement works and why it's needed. Many people mistakenly think that doing project evaluation is simply a matter of ticking off completed objectives or that it's enough to administer a survey that asks participants what

they liked or didn't like once the project has ended. Instead, we explore how evaluation in the context of community collaboration and engagement answers three important questions regarding success and attainment of objectives: What do you want to know? Why do you want to know it? And, what will you do with the results?

## Learning Objectives

Upon completion of this week's course material you should be able to:

- Construct a Theory of Change model for evaluation.
- Develop a logic model for evaluation.
- Write an evaluation report.

## Readings and Resources

- [Approaches to Measuring More Community Engagement](#)
- Logic Model Worksheets

## Assignments

- Create a Logic Model
- Group Brainstorming - Evaluation

# Week Sixteen: Reflection, Evaluation, Celebration

Congratulations! You've not only planned a community-engagement project; you've also implemented it. Even if it was a small project, you should still congratulate yourself (and your class peers).

This week, we review the work we've done throughout the semester and create the final project plan, including all three sections, and submit it for grading. In addition, you will provide final documentation of the completed project.

## Learning Objectives

Upon completion of this week's course material you should be able to:

- Revise and finalize a community-engagement project plan.
- Reflect upon lessons learned throughout the semester.
- Document project implementation.
- Celebrate a completed project plan and project.

## Assignments

- Document your community engagement project using photos and/or video.
- Final Community Engagement Project Plan