ART AS SOCIAL ACTION
AVT 309:001, 3 credits, Spring 2018
TR 12:00-1:15 p.m., AB 1005

Professor Lynne Scott Constantine
703-993-8898 (SOA office—messages only)
Email: lconstan@gmu.edu
Blackboard: mymasonportal.gmu.edu

2017 Art & Design Building
Office Hours: By appointment
TR 8:30-10:30 a.m.

Art is not only a form of action, it is a form of social action. For art is a type of communication, and when it enters the environment it produces its effects just as any other form of action does. -Mark Rothko, The Artist’s Reality

Every great work of art... is a celebration of insubordination against the betrayals, horrors and infidelities of life.

[All Art is propaganda and ever must be, despite the wailing of the purists. I stand in utter shamelessness and say that whatever art I have for writing has been used always for propaganda for gaining the right of black folk to love and enjoy. -W. E. B. Dubois, “Criteria of Negro Art”

[The creation and public sharing of art is essential to any practice of freedom.
-bell hooks, Art on My Mind: Visual Politics

Course Description
Art as Social Action is an encounter with artworks across all media by artists for whom social engagement is the inspiration for art making, and for whom the social encounter itself becomes a creative medium.

In our work together this term, we will explore historical and contemporary art of social engagement (focused on American art and artists, but looking outward to artists from outside the U.S. as well). We also will create individual and collaborative projects that address the social in a variety of media and environments, and engage in “experiments” that will help us explore the nature of our own artistic interests and commitments.

Among the questions we will be exploring this term are the following:
• What are the histories of art as social action?
• Can art really make a difference in the social world?
• What are the different types of art that engage with the social, and who are some especially interesting practitioners?
• What do people who want to make art that engages with the social have to know beyond how to make art, and how do they get the knowledge they need?
• What are the ethical and intellectual responsibilities of artists who engage in social practice art?

Course Learning Objectives
By actively participating in this course, students will be able to:
• Understand how engaged art springs from and reflects the particular historical, political, and cultural circumstances of the social world
• Identify the types of art practices that engage with the social and become familiar with some of the practitioners who exemplify these forms of practice
• Recognize how culture functions as a creative process within social movements, not merely as an expressive process
• Deepen their understanding of the ways in which art can contribute to social change
• Recognize and respect the ethical and intellectual responsibilities of artists who engage in social practice

Course Texts

Required Texts
You are not required to purchase any textbooks for this class. Readings and media assignments will be posted for you (as PDFs or as links) on our AVT 309 course site on Blackboard. Files distributed in this way may be password protected—I will provide you with the password in class, and it is also provided in a PDF file at the top of the Course Content page on our Blackboard site.

Any moving-image materials assigned for viewing outside of class either will be screened at an announced time and location, made available on reserve in the Media Services area of the Johnson Center Library, or provided to you via Blackboard as a link to a download or a streaming site. Where our viewing assignments are available for streaming on such sites as Netflix, Hulu, Amazon Video, ITunes, Vudu or YouTube, I will identify these sites for you for your convenience in viewing them.

From time to time, I may substitute or supplement the assignments on the schedule with other materials (articles, websites, etc.). If and when I do so, you will receive instructions for accessing the material by e-mail and on Blackboard.

Statement on Materials of a Potentially Objectionable Nature: For AVT majors in the School of Art, this is an elective course that investigates a range of contemporary art artwork and art practices. We may from time to time be viewing or reading materials that some students may find distressing or objectionable for religious, cultural, or personal reasons. These materials are presented as objects of study and
analysis and as part of the educational process, without any intent to cause offense or distress. If you are concerned that your religious or cultural beliefs would make it impossible for you to participate in part or in whole in this class, please see me at the beginning of the term so that we can discuss ways to manage your concerns.

Recommended Supplementary Texts
The following resources are available in the Mason library and from online booksellers. They will help you research topics in art as social action that you want to explore in more depth. I will be glad to help you select specific resources from this list to pursue your interests.

Recent Histories/Interpretations of Art as Social Action
These are some of the best and most important books among the many that are now pouring out about art as activism. I’ve also included some important “issue” books as case studies of how power works and how activism helps in specific situations. Activists have a responsibility to understand the issues that they are responding to and to know what they are talking about!


"Classics": Histories/Interpretations of Art as Social Action written/published before 2008
These books pioneered our understandings of how art and culture can and do work as cultural interventions. Although their coverage doesn’t reach into today’s complex art scene of cultural interventions, their insights into how and why art is an effective means to bring about change remain valid and useful.


**A Ridiculously Short and Idiosyncratically Selective List of Important and Useful Cultural Theory Related to Art and Social Change**

*To be an effective activist, you have to understand the phenomena that you are responding to. Sometimes that means doing your own research into particular issues. Sometimes,*
however, it requires you to have a wider understanding of how the world works and how change comes. These books are about that wider understanding.

(Note: Another translation of this book is online at http://library.nothingness.org/articles/SI/en/pub_contents/4)

**COURSE REQUIREMENTS**

**ATTENDANCE: REQUIRED**

**DON’T MISS CLASS, DON’T BE LATE, DON’T LEAVE EARLY.**

Much of the learning in this course takes place in the classroom and cannot be gleaned merely from reading texts or completing assignments. *Therefore, each absence beyond THREE over the course of the term will lower your final course grade by 5 points; significantly more than three absences may cause you to fail the course regardless of your grades on particular assignments.*

*Each late arrival or early departure will count as ½ absence. Late arrival* means arriving after I have taken the initial roll. *Early departure* means leaving before the scheduled end time of the class. If you arrive late, it is your responsibility to sign the “late arrival” sheet that I will set out in the classroom when I have completed the initial taking of the roll.

*In case of absence, you are responsible for finding out what happened in class by consulting a classmate.* If we have in-class assignments or presentations when you are late or absent, this work cannot be made up.

*Please understand: there are no “excused” absences. I permit three absences that will not count against you, so be sure that you preserve them for use during illness, unavoidable personal issues, or other situations that require you not to be present.* If a serious issue
arises that may affect your presence or participation for a longer period of time (serious personal illness, family illness, etc.), consult with me immediately and we will determine what you should do.

**EXCEPTION: If you are diagnosed with the flu, DO NOT COME TO CLASS until you are no longer contagious. If you bring a note from your doctor, I will excuse up to 2 absences.**

<table>
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<tr>
<th>SPECIAL NOTE: MASON CLOSURES AND UNFORESEEN INSTRUCTOR ABSENCES</th>
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<tr>
<td><strong>MASON CLOSURES</strong></td>
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Please be sure you are signed up for Mason Alerts to receive notification of unanticipated university closures or delays caused by campus emergencies, weather issues or other unforeseeable problems. In the event of such an alert, we will follow the university's decisions for whether our class will meet. I will also send an announcement as soon as possible via Blackboard to confirm, and will follow that as soon as possible with a second announcement to let you know how we will adjust our schedule and assignments. *Even if Mason does not close or delay its opening, please use good judgment if you live in an area where ice and snow make travel too risky on a particular day*

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<tr>
<th><strong>UNFORESEEN INSTRUCTOR ABSENCES</strong></th>
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If I ever have to cancel class because of illness or a personal emergency, I will send an announcement via Blackboard as soon as I am aware of the issue. If you miss the announcement, you will see a note on the classroom door when you arrive. I will follow my announcement as soon as possible with a second announcement to let you know how we will adjust our schedule and assignments.

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<th>PREPARED PARTICIPATION</th>
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Consistent class participation is expected of all students. I expect you to read and/or view carefully all assignments, and to come to class prepared to discuss the day's materials. I will also expect courteous behavior in discussions; that is, respectful exchanges (even in heated disagreements) and enough self-awareness to keep yourself from monopolizing the discussion.

Naturally, you cannot adequately participate if you are excessively absent or late. Hence, excessive absence (including late arrival or early departure) will negatively affect your participation grade.

Your participation will be considered “adequate” (C-level) if you are present, paying attention, adding a comment now and then, and following my instructions for in-class activities. “Good” (B-level) participation includes all of the C-level expectations plus active interaction with teacher and students on a regular basis about the works we read or the projects we’ve done. “Excellent” (A-level) participation includes all of the B-level expectations plus out-of-class enrichment activities, such as bringing to class the URL for a
website that is relevant to the class discussion. D-level participation grades result from disruptive behavior, texting or using social media during class, discourtesy, inattention or sleeping in class, or lack of involvement in group work. F-level participation grades result from excessive absence and/or egregious D-level behaviors.

**REQUIRED COMMUNICATION VIA MASON EMAIL AND BLACKBOARD**

*Please note that because of university policies, I can only communicate with you via your Mason e-mail address.* You will be expected to check your George Mason University e-mail and the Blackboard site for this course frequently during the term. Updates to the syllabus and other vital course information will be sent to you at your George Mason University e-mail address and via the Blackboard site. You will be responsible for having read whatever I send you via these means.

**ABSOLUTE BAN ON ELECTRONIC COMMUNICATION AND USE OF COMPUTERS AND TABLETS WITHOUT EXPRESS PERMISSION DURING CLASS**

It is extremely rude to be engaged outside the classroom while class is in session—especially in a small room where we are all packed together and can see each other’s actions. Phones and social media distract other students, and they distract me too. **PUT YOUR PHONE AWAY** and deactivate social media apps on your tablet or computer during class time.

During class time, computers and tablets may ONLY be used when I say it is acceptable; otherwise, any tablet or computer should be kept closed or turned off. **NEVER** work on assignments for other classes during our class time.

*Any class in which I see you on your computer, tablet or phone without my EXPRESS PERMISSION will be one for which you are marked absent. No warnings!*  

If you require technology-related accommodations for a disability or learning difference, please give me the necessary paperwork from the Disability Resource Center.

**ASSIGNMENTS**

Students will demonstrate their mastery of the course learning objectives by completing the assignments and requirements listed below. Due dates for projects and experiments are in the schedule at the end of this syllabus and on the assignment sheets (which will be provided on Blackboard)

- **Readings/viewings, as assigned for each class period:** There will be reading and viewing assignments for most class periods. You are expected to prepare thoroughly and participate fully, actively and thoughtfully in class activities and discussion. If opportunities arise to attend talks, exhibitions, or other activities related to our course subject matter, I may alter the assignments to fit these opportunities. One short preparatory response/assignment will be due on 1/29; there may be other in-class writing based on the preparatory materials and/or class discussion.
• **Five “experiments”**
  You will participate in 5 experiments during the first half of the term. Some are thought-experiments, while others will require you to try something specific. The experiments are conducted at home; only minimal materials are required. You will post a response to each experiment on a response sheet specific to that experiment, and we will discuss these experiments in class.

• **Three projects**
  You will complete one project before spring break and two projects after spring break. Each project will have a doing/making component; a written component (a reflection paper of 2-3 pages); and a required in-class presentation. The project assignment sheet will give detailed instructions and the project schedule; the beginning and end dates for each project also are in the schedule attached to this syllabus. *Note: this course often has students from disciplines outside the arts; projects are designed so that all students in the course can complete the projects successfully.*

**TURNING IN YOUR WORK**

Written components of projects will be turned in via an assignment drop box on Blackboard; no printed copy is required. Assignment sheets will give full instructions for how to turn in artwork, project documentation, and other non-written materials.

*NOTE: If your deadline is approaching and Blackboard is experiencing problems, send your submission to me via e-mail so that you can meet the deadline, and then post it to Blackboard at your first opportunity.*

**ASSIGNMENT LATENESS PENALTIES**

Any assignments turned in after the *announced due date and time* will be **marked down one letter grade per day that it is late.** Work that is more than two weeks late will not be graded, but it is to your advantage to turn it in anyway: a paper or project that is accepted but ungraded counts into your term grade as an F, while a paper or project not received at all counts into your term grade as a zero.

No additional work for this course will be accepted for a grade after 11:59 p.m. on Friday 5/4. NO EXCEPTIONS.

**WEIGHTING OF ASSIGNMENTS**

Course assignments and requirements will be weighted as follows in determining your final grade:

<table>
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<tr>
<th>Assignment</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Experiments (5% each)</td>
<td>25%</td>
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<tr>
<td>Project 1</td>
<td>20%</td>
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<tr>
<td>Project 2</td>
<td>20%</td>
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<tr>
<td>Project 3</td>
<td>20%</td>
</tr>
<tr>
<td>Attendance and PREPARED participation</td>
<td>15%</td>
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</tbody>
</table>
Note that excessive absence or failure to turn in any of the major assignments may result in failure of the course regardless of these weightings. For further explanation, please see the sections above on “Attendance” and “Assignment Lateness Penalties.”

**EVALUATION CRITERIA FOR WRITTEN ASSIGNMENTS AND PROJECTS**

**IN WRITING ASSIGNMENTS, I WILL LOOK FOR THE FOLLOWING:**
- A clear understanding of the assignment, evidence of engagement with the topic, and an attempt to find personal solutions
- Individual initiative and an effort to carry assignments as far as possible
- Evidence of drawing upon the materials studied in class, additional research and other resources to expand understanding and enrich content
- Overall quality of thinking and writing.
- Attention to the proprieties of college-level writing

**IN PROJECTS, I WILL LOOK FOR THE FOLLOWING:**
- The degree to which the project responds to the assignment and demonstrates growth of understanding of the issue through the process of developing the project
- Individual initiative and an effort to think through the implications of the project
- Clear presentation of your process in class and your openness in responding to questions and to *constructive* criticism from me and from your fellow class members
- Technical and aesthetic merit, the appropriateness of the craft choices to the project’s objectives, the intellectual and emotional engagement that the project engenders, and the degree to which it engages its intended audience

In general, a paper or project in the A range shows SUPERIOR mastery of these criteria (exploring the possibilities of the assignment well beyond what's required, with significant success); a paper or project in the B range is STRONG (showing ambition and effort beyond the bare requirements, with some success); a C or C+ paper or project is COMPETENT (meets all criteria adequately); a C- or D paper or project is FLAWED (missing the mark on several important criteria); an F paper or project is SEVERELY FLAWED, INCOMPLETE, or MORE THAN TWO WEEKS LATE. A paper or project that is not submitted receives a zero.

**COURSE GRADING CRITERIA**
Final grades reflect how well you accomplish the objectives of the course. Possible grades for this class are A+, A, A-, B+, B, B-, C+, C, C-, D, F.

In calculating your final grade, I will apply the following equivalencies:

- **A+:** 98 and above
- **B+:** 88-89
- **C+:** 78-79
- **D:** 60-69
- **A:** 95-97
- **B:** 85-87
- **C:** 75-77
- **F:** 59 and below
- **A-:** 90-94
- **B-:** 80-84
- **C-:** 70-74

*Note: Scores are rounded one decimal place to the nearest whole number. Thus 93.5=94; 88.467=88.*
Academic Policies

As a courtesy to others in the class, and in accordance with George Mason University policy, please turn off all cellphones and other wireless communication devices at the start of class. The instructor will keep her cell phone active to assure receipt of any Mason Alerts in a timely fashion.

Commitment to Diversity

This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity and expression, sex, sexual orientation, ethnicity, age, veteran’s status, or physical ability.

Resource for University Policies

The University Catalog, http://catalog.gmu.edu, is the central resource for university policies affecting student, faculty, and staff conduct in university affairs. Other policies are available at http://universitypolicy.gmu.edu/. All members of the university community are responsible for knowing and following established policies.

Important University Deadlines

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<th>Event</th>
<th>Date</th>
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<td>Last Day to Add/Last Day to Drop with no tuition penalty</td>
<td>January 29</td>
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<tr>
<td>Last Day to Drop</td>
<td>February 23</td>
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<tr>
<td>Selective Withdrawal Period</td>
<td>February 26-March 30</td>
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<tr>
<td>Incomplete work from Fall 2017 due to instructor</td>
<td>March 30</td>
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Once the add-and-drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the School of Art office (or in the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed). Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student’s major is located. For AVT/School of Art majors, that is the CVPA Office of Academic Affairs, College Hall C211.

Official Communications via Mason E-Mail

To comply with University, Virginia and federal student privacy requirements, I am only permitted to exchange e-mail communications with you via your MasonLive e-mail.
account. You are responsible for the content of all university communication sent to your MasonLive e-mail account, so be sure to activate and check it regularly.

Statement on Ethics in Teaching and Practicing Art and Design
As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Academic Integrity
Mason is an Honor Code university; please see the University Catalog for a full description of the code and the honor committee process. The principle of academic integrity is taken very seriously, and violations are handled as grave matters.

Students in this class are bound by the Honor Code, and are responsible knowing the rules, as stated on the George Mason University website’s Academic Integrity page (http://oai.gmu.edu/the-mason-honor-code-2/): “To promote a stronger sense of mutual responsibility, trust, and fairness among all members of the Mason community, and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this honor code: Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.”

What does academic integrity mean in this course? Essentially this: when you are responsible for a task, you will perform that task. When you rely on someone else’s work in an aspect of the performance of that task, you will give full credit in the proper, accepted form. Another aspect of academic integrity is the free play of ideas. Vigorous discussion and debate are encouraged in this course, with the firm expectation that all aspects of the class will be conducted with civility and respect for differing ideas, perspectives, and traditions. When in doubt (of any kind), please ask for guidance and clarification.

No grade is important enough to justify Honor Code violations, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the Mason Counseling and Psychological Services staff.

Students with Disabilities and Learning Differences
If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Office of Disability Services (703-993-2474). You must provide me with a faculty contact sheet from ODS outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through ODS (http://ods.gmu.edu).

The Collaborative Learning Hub (CLUB)
Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for Adobe Creative Suite, Microsoft Office, Blackboard, and other software. Dual-monitor PCs make the lab ideal for collaborating on group projects. Macs are also available, as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.

Other Useful Campus Resources

- *For help with writing*: The Writing Center, A114 Robinson Hall; (703) 993-1200 or http://writingcenter.gmu.edu
- *For help with research*: University Libraries "Ask a Librarian" service; send a text message to 703-291-1468 or go to http://library.gmu.edu/ask
- *For help with academic problems or with personal problems affecting academic performance*: Counseling and Psychological Services (CAPS); (703) 993-2380 or http://caps.gmu.edu

School of Art Enrichment Opportunities

**ArtsBus**
The dates for Spring 2018 ArtsBus trips are February 24, March 24, and April 14.

The ArtsBus is an all-day trip to New York City’s art districts via chartered buses. School of Art faculty members accompany the trip and offer 2-hour guided tours of various museums and galleries when you arrive. If you choose to join one of the tours, you will have several hours of free time on your own afterwards (typically starting at about 1 p.m.) to have lunch, to visit additional art venues or to explore the city.

- AVT 300 is a 0-credit course open to students in any major; the course has no tuition charge but does have a course fee. The course fee covers the cost of your seat on the bus, plus the administrative costs of running the ArtsBus program. The fee is less than the cost of a ticket purchased at the general box office rate.
- Each SOA major must have up to five AVT 300/ArtsBus credits before graduation. For credit to appear on your transcript, you must enroll in AVT 300, complete the required trip and work, and receive an “S” (satisfactory). These credit requirements also apply to anyone who intends to travel to New York independently, or do the DC Alternate Assignment. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.
- If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300.
- Non-AVT majors taking art classes do not need ArtsBus credit for graduation **BUT** may need to go on the ArtsBus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center for the Arts.
Please go to the ArtsBus website: http://artsbus.gmu.edu "Student Information" for additional, very important information regarding ArtsBus policy.

**Visual Voices Lecture Series**

Visual Voices is a yearlong series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater. The Spring 2018 schedule includes five lectures:

- **January 25**: Brian Noyes, “Recipe for Change...”
- **February 1**: Teresa Jaynes, “Talking to the Fingers in the Language of Eyes”
- **February 22**: Sharif Bey, “Artist, Researcher, Teacher...”
- **March 1**: Juliet Bellows, “Performing Stillness: Rodin’s Nijinsky”
- **March 8**: John Henry, “The Quest for Unintended Consequences”

**Publishing Work Completed for This Class in The George Mason Review**

*The George Mason Review*, Mason's journal of undergraduate student scholarship, publishes excellent undergraduate scholarship and creative research from across the disciplines. Every year *The George Mason Review* recognizes outstanding student work with a total of $900 in awards. For more information, talk to me or visit the GMR website at [http://gmreview.gmu.edu/](http://gmreview.gmu.edu/)
AVT 309:001  
Topic and Assignment Schedule  
Spring 2018

This schedule is subject to change. Updates will be announced in class and/or by e-mail and will be made available on Blackboard.

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<tr>
<th>Date</th>
<th>Topic</th>
<th>Assignments due on this date</th>
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</table>
| **Week 1** | 1/23: Welcome, introductions, photos, course procedures, introductory activities  
1/25: What do we mean by “art as social action”?  
-Review of your links  
-Preliminary thoughts about the question: what can art do?  
1/25: Review the materials in the 1/25 folder on Blackboard. | 1/23: Please read the syllabus carefully.  
*By 10 a.m. on Tuesday, 1/24, post to Blackboard a link to an artist whose socially engaged work has inspired you.*  
1/25: Review the materials in the 1/25 folder on Blackboard. |
| **Week 2** | 1/30: What do we mean by “social justice”?  
Explain the experiments, and distribute Experiment 1.  
2/1: How do people/artists commit to making change? (Several case studies)  
2/1: Review the materials in the 2/1 folder on Blackboard.  
*Experiment 1 due by 10 a.m. on Monday, 2/5, via Blackboard.* | 1/30: Review the materials in the 1/30 folder on Blackboard.  
2/1: Review the materials in the 2/1 folder on Blackboard.  
*Experiment 1 due by 10 a.m. on Monday, 2/5, via Blackboard.* |
| **Week 3** | 2/6: Experiment 1 gallery walk and discussion.  
2/8: Art as embodied history: how commitments to change are carried forward through art (a brief case study).  
A taxonomy of socially engaged art, with examples.  
2/8: Review the materials in the 2/8 folder on Blackboard.  
*Experiment 2 due by 10 a.m. on Monday, 2/12, via Blackboard.* | 2/6: Review the materials in the 2/6 folder on Blackboard.  
Discuss Experiment 1 in class.  
2/8: Review the materials in the 2/8 folder on Blackboard.  
*Experiment 2 due by 10 a.m. on Monday, 2/12, via Blackboard.* |
| **Week 4** | 2/13: Minds, not just signs: Art as a creative and strategic force in social movements (two case studies)  
Discuss Experiment 2 in class. | 2/13: Review the materials in the 2/13 folder on Blackboard.  
Discuss Experiment 2 in class. |
# AVT 309:001
## Topic and Assignment Schedule
### Spring 2018

This schedule is subject to change. Updates will be announced in class and/or by e-mail and will be made available on Blackboard.

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<th>Topic</th>
<th>Assignments due on this date</th>
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<td>Read the assignment sheet for Project 1 and any supporting materials provided (in Course Content folder on Blackboard).</td>
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<td><em>Experiment 3 due by 10 a.m. on Monday, 2/19, via Blackboard.</em></td>
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<tr>
<td><strong>Week 5</strong></td>
<td>2/20: More mini-histories of engaged traditional art forms</td>
<td>2/20: Review the materials in the 2/20 folder on Blackboard.</td>
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<td>2/20-2/22</td>
<td></td>
<td>Discuss Experiment 3 in class.</td>
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<td>2/22: NO CLASS TODAY</td>
<td>2/22: NO CLASS TODAY</td>
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<td><em>Experiment 4 due by 10 a.m. on Monday, 2/26, via Blackboard.</em></td>
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<tr>
<td><strong>Week 6</strong></td>
<td>2/27: Engaged art as engagement with &quot;others&quot; (ethical considerations)</td>
<td>2/27: Review the materials in the 2/27 folder on Blackboard.</td>
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<td>2/27-3/1</td>
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<td>Discuss Experiment 4 in class.</td>
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<td>3/1: Making Visible the <em>Truth of Experience</em> (epistemological considerations)</td>
<td>3/1: Review the materials in the 3/1 folder on Blackboard.</td>
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<td><em>Experiment 5 due by 10 a.m. on Monday, 3/5, via Blackboard.</em></td>
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<tr>
<td><strong>Week 7</strong></td>
<td>3/6: Radical empathy: more on ethical and epistemological considerations</td>
<td>3/6: Review the materials in the 3/6 folder on Blackboard.</td>
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<tr>
<td>3/6-3/8</td>
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<td>Discuss Experiment 5 in class.</td>
</tr>
<tr>
<td></td>
<td>3/8: Project 1 presentations and discussion</td>
<td>3/8: Project 1 presentations in class (follow instructions on assignment sheet)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Project 1 documentation and reflection paper posted to Blackboard by 10 a.m.</em></td>
</tr>
</tbody>
</table>
# AVT 309:001
## Topic and Assignment Schedule
### Spring 2018

This schedule is subject to change. Updates will be announced in class and/or by e-mail and will be made available on Blackboard.

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Assignments due on this date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Week 8</strong></td>
<td><strong>SPRING BREAK</strong>—<strong>CLASSES DO NOT MEET</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Project 2 introduction</td>
<td>Read the assignment sheet for Project 2 and any supporting materials provided (in Course Content folder on Blackboard)</td>
</tr>
<tr>
<td></td>
<td>4/5: Three cautionary tales: where engagement goes VERY wrong.</td>
<td>4/5: Review the materials in the 4/5 folder on Blackboard.</td>
</tr>
<tr>
<td><strong>Week 12</strong></td>
<td>4/10: Project 2 presentations</td>
<td>4/10: Project 2 presentations in class (follow instructions on assignment sheet)</td>
</tr>
<tr>
<td></td>
<td><strong>Project 2 documentation and reflection paper posted to Blackboard by 10 a.m.</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4/12: Engaged artists working today: addressing race</td>
<td>4/12: Review the materials in the 4/12 folder on Blackboard.</td>
</tr>
<tr>
<td></td>
<td>Introduction of Project 3</td>
<td>Read the assignment sheet for Project 3 and any supporting materials provided (in Course Content folder on Blackboard).</td>
</tr>
</tbody>
</table>
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Topic and Assignment Schedule
Spring 2018

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<thead>
<tr>
<th>Date</th>
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<th>Assignments due on this date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Week 14</strong></td>
<td><strong>4/24</strong> Engaged artists working today: addressing economic inequality</td>
<td>4/24: Review the materials in the 4/24 folder on Blackboard.</td>
</tr>
<tr>
<td><strong>Week 15</strong></td>
<td><strong>5/1</strong> Wrap-up: Sustaining a life of artistic activism: becoming brave, and taking good care.</td>
<td>5/1: No new assignment.</td>
</tr>
<tr>
<td>5/1-5/3</td>
<td><strong>5/3</strong> Project 3 presentations.</td>
<td>5/3: Project 3 presentations in class (follow instructions on assignment sheet)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Project 3 documentation and reflection paper posted to Blackboard by 10 a.m.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No work will be accepted for grade consideration after 11:59 p.m. on Friday, 5/4. NO EXCEPTIONS</td>
</tr>
</tbody>
</table>