

KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM DATA TRANSMITTAL SHEET

DEPARTMENT ART DATE 9/2/14

Title of Course or Degree: ART 03000 Art and Activism

Change(s) Initiated: (Please check)

- | | |
|---|---|
| <input type="checkbox"/> Closing of Degree or Certificate | <input type="checkbox"/> Change in Degree or Certificate Requirements |
| <input type="checkbox"/> Letter of Intent | <input type="checkbox"/> Change in Degree Requirements (adding concentration) |
| <input type="checkbox"/> New Certificate Proposal | <input type="checkbox"/> Change in Pre/Co-Requisite |
| <input type="checkbox"/> New Degree Proposal | <input type="checkbox"/> Change in Course Designation |
| <input checked="" type="checkbox"/> New Course | <input type="checkbox"/> Change in Course Description |
| <input type="checkbox"/> New 82 Course | <input type="checkbox"/> Change in Course Titles, Numbers, Credits &/or Hours |
| <input type="checkbox"/> Deletion of Course | <input type="checkbox"/> Change in Academic Policy |
| <input type="checkbox"/> Other (please describe): _____ | |

PLEASE ATTACH PERTINENT MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

I. DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date approved 9/15/14 Signature, Committee Chairperson: _____

Signature, Department Chairperson:

II. PROVOST ACTION

Provost to act within 30 days of receipt and forward to College-wide Curriculum Committee exercising one of the following options:

- A. Approved B. Returned to department with comments

Recommendations (if any): _____

Signature, Provost: _____ Date: _____

III. CURRICULUM SUB-COMMITTEE RECOMMENDATIONS:

- A. Approved B. Tabled (no action will be taken by Curriculum Committee)

Recommendations (if any): _____

Signature, Sub-Committee Chair: _____ Date: _____

IV. COLLEGE-WIDE CURRICULUM COMMITTEE ACTION

Committee to act within 30 days of receipt, exercising **one** of the following options:

- A. Approved (forwarded to Steering Committee)
B. Tabled (Department notified)
C. Not Approved (Department notified)

Signature, Chairperson of Curriculum Committee _____ Date: _____

KINGSBOROUGH COMMUNITY COLLEGE OF THE CITY UNIVERSITY OF NEW YORK
2001 Oriental Boulevard
Brooklyn, New York 11235

Art Department - Arts & Sciences Building
(718) 368-5718 fax (718) 368-4872

To: Curriculum Committee

From: John Descarfino ^{AD}
Art Department Chairperson.

Date: October 14, 2014

Subject: New Course Proposal - Art and Activism. Art 3000

Art and Activism will cover global issues of the role of art and the artists in society and politics. Considering the diversity of the student body at Kingsborough, this course will introduce students to global issues of activism and protest. The course will be of relevance to students interested in protest art from Africa, Asia, Europe, Latin America, and North America, among other places.

Within the Art Department at Kingsborough, *Art and Activism* will expand the limited course options that we offer in Contemporary art. Such courses are important for all A.S. in Fine Arts students in any Fine Arts concentrations (not only those students in Art History). Students in the studio concentrations should also be knowledgeable about the art of their own period, how artists have used their craft to promote social change in modern and contemporary art history, and the importance of creating socially-engaged art and art-based projects on their own.

Art and Activism will complement other courses currently being offered and developed at Kingsborough outside of the Art Department, such as HIS 65 (*Social Unrest and Revolution in Modern Times*).

Art and Activism would be transferable to many art history courses within CUNY, including ARTD 3094 (*Contemporary Art*), ARTD 3066 (*Modern Art*), and ARTD 3167 (*Visual Culture Studies*) at Brooklyn College, and ARTH 450 (*Art and Controversy*) at Hunter College. *Art and Activism* would also satisfy the Group A CUNY Common Core requirement within CUNY.

KC-20141014-1614-AM18-42

KINGSBOROUGH COMMUNITY COLLEGE
THE CITY UNIVERSITY OF NEW YORK

CURRICULUM PROPOSAL FOR *ART AND ACTIVISM*

1. DEPARTMENT, COURSE NUMBER AND TITLE:

Art Department, Art 30, *Art and Activism*

2. DOES THIS COURSE MEET A GENERAL EDUCATION / CUNY CORE CATEGORY?

IF YES, PLEASE COMPLETE AND SUBMIT WITH THIS PROPOSAL A CUNY COMMON CORE SUBMISSION FORM.

Yes. This course meets the Group A (World Cultures and Global Issues) requirements. Please see the CUNY common core submission form attached.

3. TRANSFERABILITY OF THIS COURSE. DESCRIBE HOW THIS COURSE TRANSFERS (required for A.S. degree course). If A.A.S. degree course and does not transfer, justify role of course, i.e., describe other learning objectives met:

Within Kingsborough, for A.S. degree majors in Fine Arts, this course would be an art history elective. It would be an especially relevant course for students in both the Art History concentration and the studio concentrations.

Outside of Kingsborough but within CUNY, *Art and Activism* should satisfy the Group A CUNY common core requirement. It would also be similar to, for example, ARTD 3167 (Visual Culture Studies), currently offered at Brooklyn College, and ARTH 450 (Art and Controversy), currently offered at Hunter College.

Through this course, students would be introduced to the relationship between art and politics, and should they become specifically drawn to the subject of the political and activist role of art and artists in society, they could eventually consider the M.A. in Arts Politics degree at Tisch School of the Arts at New York University, or the Social Practice Queens program at Queens College, CUNY.

4. BULLETIN DESCRIPTION OF COURSE:

Art and Activism will introduce students to the role of art in society, and how modern and contemporary artists have employed art to challenge the status quo and stimulate social activism, change, and protest. The course will cover nine main topics: the Anti-War and Peace Movements; the Labor Movement; Art of the Cold War era; Anti-Government movements and Post-Colonialism; the Civil Rights Movement; the Feminist Movement; Environmental Activism; Gay Identity and Queer Art; and contemporary Protest Art. Although emphasis will be given to art and artists since 1945, the history of social activist and protest art will be traced through the modern era.

26-07-00-0000000000

5. **NUMBER OF WEEKLY CLASS HOURS** (please indicate the number of hours per week spent in a lab, hours spent on site doing fieldwork, hours of supervision and hours in classroom-- if applicable):

Three (3) hours in a traditional classroom setting.

6. **NUMBER OF CREDITS:**

Three (3) credits.

7. **COURSE PREREQUISITES AND COREQUISITES**

A. PREREQUISITES:

B. COREQUISITES:

C. PRE OR COREQ:

As with all art history courses at Kingsborough, *Art and Activism* will not require any pre- or corequisites.

8. **BRIEF RATIONALE TO JUSTIFY PROPOSED COURSE TO INCLUDE:**

A. ENROLLMENT SUMMARIES, IF PREVIOUSLY OFFERED AS AN 82:

B. PROJECTED ENROLLMENT

C. CLASS LIMITS

There will be no limits placed on *Art and Activism*. Any student in any major or department may enroll in this course.

D. FREQUENCY COURSE IS LIKELY TO BE OFFERED

Art and Activism will be offered to students once per academic year in the fall semester. Currently the Art Department offers most of its art history electives in the spring semester, and to create a more even distribution of required courses and electives over the academic year, it would be best to add *Art and Activism* to the fall semester's offerings.

E. ROLE OF COURSE IN DEPARTMENT'S CURRICULUM AND COLLEGE'S MISSION

Art and Activism will cover global issues of the role of art and the artists in society and politics. Considering the diversity of the student body at Kingsborough, this course will introduce students to global issues of activism and protest. The course will be of relevance to students interested in protest art from Africa, Asia, Europe, Latin America, and North America, among other places.

Within the Art Department at Kingsborough, *Art and Activism* will expand the limited course options that we offer in Contemporary art. Such courses are important for all A.S. in Fine Arts students in all of the Fine Arts concentrations, not only those students in Art History. Students in the studio concentrations should also be knowledgeable about the art of their own period, how artists have used their craft to promote social change in modern and contemporary art history, and the importance of creating socially-engaged art and art-based projects on their own.

Art and Activism will complement other courses currently being offered at Kingsborough outside of the Art Department, such as HIS 65 (*Social Unrest and Revolution in Modern Times*).

Art and Activism would be transferable to many art history courses within CUNY, including ARTD 3094 (*Contemporary Art*), ARTD 3066 (*Modern Art*), and ARTD 3167 (*Visual Culture Studies*) at Brooklyn College, and ARTH 450 (*Art and Controversy*) at Hunter College. *Art and Activism* should also satisfy the Group A CUNY Common Core requirement within CUNY.

9. LIST OF COURSES, IF ANY, TO BE WITHDRAWN WHEN COURSE(S) IS (ARE) ADOPTED:

No courses will need to be withdrawn when *Art and Activism* is adopted.

10. IF COURSE IS AN INTERNSHIP OR INDEPENDENT STUDY OR THE LIKE, PROVIDE AN EXPLANATION AS TO HOW THE STUDENTS WILL EARN THE CREDITS AWARDED. THE CREDITS AWARDED SHOULD BE CONSISTENT WITH STUDENTS' EFFORTS REQUIRED IN A TRADITIONAL CLASSROOM SETTING:

This is not applicable to *Art and Activism*.

11. PROPOSED TEXT BOOK(S) AND/OR OTHER REQUIRED INSTRUCTIONAL MATERIAL(S):

The course textbook will be Claudia Mesch, *Art and Politics: A Small History of Art for Social Change since 1945* (New York: I.B. Tauris/Macmillan, 2013). This book currently sells for a retail price of \$25.00. Students may also be provided with essay selections from the following exhibition catalogues dealing with activist art: Teresa A. Carbone and Kellie Jones, eds, *Witness: Art and the Civil Rights Movement* (New York: Brooklyn Museum/Monacelli Press, 2014); Ralph E. Shikes, *The Indignant Eye: The Artist as Social Critic in Prints and Drawings from the Fifteenth-Century to Picasso* (Boston: Beacon Press, 1969); Jonathan D. Katz and David C. Ward, eds., *Hide/Seek: Difference and Desire in American Portraiture* (Washington, DC: Smithsonian Books, 2010); and Kerry Brougher, et. al., *Ai Weiwei: According to What?* (New York: Prestel USA, 2012). Any essay selections used in the course will be provided to students as pdf documents for download on Blackboard free of charge.

12. REQUIRED COURSE FOR MAJORS AND/OR AREA OF CONCENTRATION? (If course is required, please submit a separate transmittal with a degree requirement sheet noting the proposed revisions, including where course fits into degree requirements, and what course(s) will be removed as a requirement for the degree. NYSED guidelines of 45 crs. of Liberal Arts coursework for an A.A. degree, 30 crs. for an A.S. degree and 20 crs. of Liberal Arts for an A.A.S. degree must be adhered to for all 60 cr. programs).

This course will not be a requirement but added as an elective to the A.S. in Fine Arts concentration in Art History and will be open to all students regardless of their major or department. No courses will be removed when *Art and Activism* is adopted.

13. IF OPEN ONLY TO SELECTED STUDENTS (specify):

This is not applicable to *Art and Activism*.

14. EXPLAIN WHAT STUDENTS WILL KNOW AND BE ABLE TO DO UPON COMPLETION OF COURSE:

In specific terms, after completing *Art and Activism*, students will be able to understand, speak and write about the role of art in society, especially with regard to art as a catalyst to social and political activism and change. In more general terms, the Student Learning Outcomes for all art history courses at Kingsborough are as follows:

1. **Inquiry and Analysis:** Students will demonstrate an ability to write and speak in class about artworks in terms of formal qualities of the work of art, and in terms of the artwork's contextual and historical background.
2. **Critical and Creative Thinking:** Students will be able to articulate the similarities and differences between artworks over various periods and styles of art and apply various interpretations and analyses across historical periods.
3. **Written Communication:** Students will demonstrate their knowledge of artworks through a variety of types of writing, including analytic exercises, reflective writing, visual analyses, exam question responses, and research papers.
4. **Oral Communication:** Students will be able to discuss works of art verbally, using acquired art-specific vocabulary, during classroom discussions and, where possible, in-class presentations.
5. **Informational and Technological Literacy:** Students will demonstrate their knowledge and use of digital materials and resources, using databases such as JSTOR and ARTSTOR, online collaboration through learning management systems such as Blackboard, and through their use of ebooks, museum websites, and other art-specific online resources.
6. **Intercultural Knowledge:** Students will be able to explain connections between Western art and works of art from outside the European tradition (e.g., Africa, Asia, the Middle East, etc.).
7. **Teamwork and Problem Solving:** Students with different skill levels will be able to assist each other in learning art historical material and methods through group projects or in-class group assignments.
8. **Civic Knowledge and Ethical Reasoning:** Students will demonstrate an understanding of the role of art to world culture, the role of museums in communities, the role of art in developing societies and cultures, issues of cultural patrimony, and other contemporary and developing issues in art.

15. METHODS OF TEACHING --eg., LECTURES, LABORATORIES, AND OTHER ASSIGNMENTS FOR STUDENTS, INCLUDING ANY OF THE FOLLOWING: DEMONSTRATIONS, GROUP WORK, WEBSITE OR E-MAIL INTERACTIONS AND/OR ASSIGNMENTS, PRACTICE IN APPLICATION OF SKILLS:

Art and Activism will be taught as a traditional lecture course, but will utilize a learning management system (Blackboard) and other online and digital resources (e.g., Google Art Project, ARTstor, JSTOR). The course will include at least one visit to a gallery, museum or other art space in New York City that has relevant art holdings in their collection (such as the Museum of Modern Art, the Schomburg Center for Research in Black Culture, and/or the Jewish Museum). Students will be required to write three short papers of approximately three pages each over the course of the semester on a work of art made by an activist artist. Weekly reading will be required, and students will be asked to answer questions on the readings for homework and present summaries of the readings to the class

each week. For more detailed information and weekly assignments, please see the sample syllabus attached.

16. ASSIGNMENTS TO STUDENTS:

The main assignments will be: in-class discussions of readings, written homework assignments to be submitted in class, a midterm, three short papers combined into a completed term paper at the end of the semester, and a final exam.

17. DESCRIBE METHOD OF EVALUATING LEARNING SPECIFIED IN #15:

In-class discussions and participation:	20%
At-home homework on readings:	20%
Midterm Examination:	20%
Term Paper:	20%
Final Exam:	20%

18. TOPICAL COURSE OUTLINE (WHICH SHOULD BE AS SPECIFIC AS POSSIBLE REGARDING TOPICS COVERED, LEARNING ACTIVITIES AND ASSIGNMENTS):

For more detailed information and weekly assignments, please see the sample syllabus attached. However, the basic weekly breakdown will be as follows:

- Week 1: Art and Activism: Introduction
- Week 2: Anti-War and Peace Movements in Modern Art
- Week 3: Anti-War and Peace Movements in Contemporary Art
- Week 4: Art and Labor Movements
- Week 5: Art during the Cold War
- Week 6: Anti-Globalization [and Midterm Exam]
- Week 7: Art and Post-Colonial Identity
- Week 8: Art and Environmental Activism
- Week 9: Art and the Civil Rights Movement
- Week 10: Art and the Feminist Movement
- Week 11: Gay Identity and Queer Art
- Week 12: Protest Art in the 21st Century

19. SELECTED BIBLIOGRAPHY AND SOURCE MATERIALS:

Ai Weiwei, Anthony Pins and An Xiao Mina, eds. *Ai Weiwei: Spatial Matters – Art Architecture Activism*. Cambridge, MA: MIT Press, 2014.

Barndt, Deborah, ed. *Wild Fire: Art as Activism*. Toronto: Sumach Press, 2006.

Broude, Norma and Mary D. Garrard, eds. *The Power of Feminist Art: the American Movement of the 1970s, History and Impact*. New York: Abrams, 1994.

Carbone, Teresa A. and Kellie Jones, eds. *Witness: Art and Civil Rights in the Sixties*. Exh. Cat. New York: Brooklyn Museum/Monacelli Press, 2014.

Felshin, Nina, ed. *But is it Art? The Spirit of Art as Activism*. Seattle: Bay Press, 1995.

- Hofmann, Werner. "Picasso's *Guernica* in its Historical Context." *Artibus et Historiae* 4:7 (1983), 141-169.
- Horowitz, Deborah E., ed. *Ai Weiwei: According to What?* Exh. Cat. New York: DelMonico Press/Prestel USA, 2012.
- Katz, Jonathan D. *Hide/Seek: Difference and Desire in American Portraiture.* Exh. Cat. Washington, DC: Smithsonian Books, 2010.
- Kugelberg, Johan and Philippe Vermès, eds. *Beauty is in the Street: A Visual Record of the May '68 Paris Uprising.* London: Four Corners Books, 2011.
- Klanten, Robert, ed. *Art and Agenda: Political Art and Activism.* Berlin: Gestalten, 2011.
- Lampert, Nicolas. *A People's Art History of the United States: 250 Years of Activist Art and Artists Working in Social Justice Movements.* New York: New Press, 2013.
- Levine, Caroline. *Provoking Democracy: Why We Need the Arts.* Malden, MA: Blackwell Publishing, 2007.
- Martin, Barnaby. *Hanging Man: The Arrest of Ai Weiwei.* New York: Faber and Faber, 2013.
- Mesch, Claudia. *Art and Politics: A Small History of Art for Social Change Since 1945.* London and New York: I.B. Tauris/Macmillan, 2013.
- Pfeiffer, Ingrid and Max Hollein, in cooperation with John Hendricks. *Yoko Ono, Half-A-Wind Show, a Retrospective.* Exh. Cat. Munich, London and New York: Prestel, 2013.
- Raunig, Gerald. *Art and Revolution: Transversal Activism in the Long Twentieth Century.* Aileen Derieg, Trans. Los Angeles and Cambridge, MA: MIT Press, 2007.
- Seperetta, Tommaso. *Rebels, Rebel: AIDS, Art and Activism in New York, 1979-1989.* AsaMER, 2014.
- Shikes, Ralph E. *The Indignant Eye: The Artist as Social Critic in Prints and Drawings from the Fifteenth Century to Picasso.* Boston: Beacon Press, 1969.
- Shove, Gary and Patrick Potter. *Bansky: You are an Acceptable Level of Threat.* London: Carpet Bombing Books, 2012.
- Thompson, Nato, ed. *Living as Form: Socially Engaged Art from 1991-2011.* Exh. Cat. New York and Cambridge: Creative Time and MIT Press, 2012.
- Thompson, Nato. *Seeing Power: Art and Activism in the Age of Cultural Production.* Melville House, 2014.
- Yanker, Gary. "The Political Poster: A Worldwide Phenomenon." *World Affairs* 133:3 (December 1970), 215-223.

Please contact your Department Chairperson or Associate Dean Stanley Bazile at the Office of Academic Affairs x5328, if you require any assistance completing a course proposal according to this format. Copies of this format are available electronically.

DOF\currcomm/new course proposal format SPR13

Fall 2015 – Kingsborough Community College

Art 30: Art and Activism

Code: 0X LEC XXXX, 3 Hours, 3 Credits

Dr. Caterina Pierre

Art 03000 Course Description – **Art 30: Art and Activism** (3 crs., 3 hrs): An introduction to the role of art in society, especially with regard to how modern and contemporary artists have employed art to challenge the status quo and stimulate social activism, change and protest.

Student Learning Outcomes for students taking Art History at KCC:

1. **Inquiry and Analysis:** Students will demonstrate an ability to write and speak in class about artworks in terms of their formal qualities, as well as in terms of the artwork's contextual and historical background.
2. **Critical and Creative Thinking:** Students will be able to articulate the formal and stylistic similarities and differences between artworks over various periods and styles of art and apply various interpretations and analyses across historical periods.
3. **Written Communication:** Students will demonstrate their knowledge of artworks through a variety of types of writing, including analytic exercises, reflective writing, visual analyses, exam question responses, and research papers.
4. **Oral Communication:** Students will be able to discuss works of art verbally, using acquired art-specific vocabulary, during classroom discussions and, where possible, in-class presentations.
5. **Informational and Technological Literacy:** Students will demonstrate their knowledge and use of digital materials and resources, using databases such as JSTOR and ARTSTOR, online collaboration through learning management systems such as Blackboard, and through their use of e-books, museum websites, and other art-specific online resources.
6. **Intercultural Knowledge:** Students will be able to explain connections between Western art and works of art from outside the European tradition (e.g., Africa, Asia, the Middle East, etc.) across various time periods.
7. **Teamwork and Problem Solving:** Students with different skill levels will be able to assist each other in learning art historical material and methods through group projects or in-class group assignments, and by providing peer feedback.
8. **Civic Knowledge and Ethical Reasoning:** Students will demonstrate an understanding of how art simultaneously reflects and shapes world history, politics, religion and culture through their study of art history, the role of museums in communities, how art contributes to the formation of identities, issues of cultural patrimony, and other contemporary and developing issues in art.

“Everything is Art. Everything is Politics.” –Ai Weiwei

Class Weekly Schedule: Tuesdays, 12:40-2:50 p.m., and Thursdays, 1:50 to 2:50 p.m., in room S-238

Office hours: Tuesdays and Thursdays from 3:00 p.m. to 5:00 p.m. or by appointment, in room S-255.

Contact Information:

E-mail: caterina.pierre@kbcc.cuny.edu and/or caterinapierre@gmail.com
 Phone/Voice Mail: 1-718-368-4622 (or from a campus phone, just dial 4622)
 Course Management System: Blackboard 9.1

Mailbox: Room S-155 (Art Department Office)

Required textbook: Mesch, Claudia. *Art and Politics: A Small History of Art for Social Change Since 1945*. (London and New York: I.B. Tauris/Macmillan, 2013).

- ◇ All students MUST have access to the textbook AND Blackboard to complete the assignments each week.
- ◇ There is a hardcopy of the book and all of the readings on reserve in the library.
- ◇ You will also be responsible for reading any and all additional handouts and homework to be downloaded from Blackboard. I do not give handouts; you are responsible for printing your own materials from Blackboard and/or the course website.
- ◇ Additional materials to help you will be found on the Blackboard page for this course.

Requirements for the Course:

In-Class Discussions and Presentation of Readings, worth 20% of final grade

At-Home Writing Assignments on Artworks and Readings, worth 20% of final grade

Midterm Examination, worth 20% of the final grade
 Will be given on x/x, **no make-ups, no exceptions.**

Field Assignment (Term Paper), worth 20% of final grade
 This is a paper project in three parts, first drafts of each part due on x/x, x/x, and x/x; final draft of completed paper, all parts combined, will be due **on the last day of class (x/x)**. **Five (5) points extra credit will be given to anyone who submits the final draft on or before x/x.**

Late work will be downgraded one letter grade (10 points) for each day that it is late; no work will be accepted if it is more than one week late.

Final examination, worth 20% of final grade
 Final examination date **to be announced**; any make-ups will be downgraded one full letter and will consist of essay questions. Make-ups are given in the spring semester and are scheduled by the Testing Office.

REQUIRED Class Participation: students must be involved in ALL writing assignments and class discussions. You must be in attendance to participate. Therefore: 3 absences/6 late arrivals = lowers grade one letter; more than this will be considered a withdrawal from the class.

FYI: 3 absences/6 late arrivals = lowers grade one letter; more than 5 absences/10 late arrivals will be considered as an unofficial withdrawal from the class.

Please note: any student who **misses or fails two major assignments** after the final exam will receive a grade of "F" for the course.

Other Important information:

Statement on Plagiarism: Plagiarism is the taking of someone else's words and using them in your own work as if they were your own. In extreme cases, plagiarism can result in the dismissal of the offending student from the college. Please see the Kingsborough website on plagiarism for more information and ways to avoid committing plagiarism.

http://www.kingsborough.edu/faculty_staff/Pages/issue_of_plagiarism.aspx

Statement on Civility: Kingsborough Community College acknowledges that respect for self and others are the foundation of academic excellence. Respect for the opinions of others is very important in an academic environment. Courteous behavior and responses are expected. In this classroom, any acts of harassment and/or discrimination based on race, gender, sexual orientation, religion or ability will not be tolerated.

Class Schedule and Reading Assignments:

Week # 1:

Lecture: Art and Activism: Introduction

Assignment: Read Mesch, Introduction (this is your textbook), and Shikes, "Goya" from *The Indignant Eye* (available on Blackboard).

Week # 2:

Lecture: Anti-War and Peace Movements in Modern Art

Assignment: Read Hofmann, "Picasso's *Guernica* in its Historical Context" (available on Blackboard).

If you have not done so already, GO to the museum and choose a work of art for your paper!

Week # 3:

Lecture: Anti-War and Peace Movements in Contemporary Art

Assignment: Read Mesch, Chapter 3.

Paper Part I draft due on x/xx! (No e-mailed papers please.)

Week # 4:

Lecture: Art and Labor Movements

Assignment: Read Yanker, "The Political Poster: A Worldwide Phenomenon" (available on Blackboard).

Week # 5:

Lecture: Art during the Cold War

Assignment: Read Mesch, Chapter 1.

Study for next week's Midterm!

Week # 6:

Lecture: **Anti-Globalization**

Assignment: Read Mesch, Chapter 7.

Midterm on x/x: Will cover lectures and assignments from weeks 1 – 5

Week # 7:

Lecture: **Art and Post-Colonial Identity**

Assignment: Read Mesch, Chapter 2.

Paper Part II draft due on x/x! (No e-mailed papers please.)

Week # 8:

Lecture: **Art and Environmental Activism**

Assignment: Read Mesch, Chapter 6.

Week # 9:

Lecture: **Art and the Civil Rights Movement**

Assignment: Re-read Mesch, Chapter 2 and Choi, "Documentary Activism: Photography and the Civil Rights Movement" from *Witness: Art and Civil Rights in the Sixties* (available on Blackboard).

***November X is the last day to officially drop courses for a grade of "W" (no grade penalty)**

Week # 10:

Lecture: **Art and the Feminist Movement**

Assignment: Read Mesch, Chapter 4, and Nochlin, "Starting from Scratch: The Beginnings of Feminist Art" from *The Power of Feminist Art* (available on Blackboard).

Paper Part III draft due on x/x! (No-e-mailed papers please.)

Week # 11:

Lecture: **Gay Identity and Queer Art**

Assignment: Read Mesch, Chapter 5.

Early submissions of corrected and completed term papers will receive five (5) extra credit points if submitted this week.

Week # 12:

Lecture: **Protest Art in the 21st Century**

Assignment: Read selections from Shove and Potter, *Banksy: You are an Acceptable Level of Threat* (available on Blackboard).

Final versions of paper due on x/x! (No e-mailed or late papers please.)

Week # 13: Finals Week:

The Final Exam (date, TBA) will cover the material from the entire semester, w/ emphasis on lectures 6 - 12

Some things to keep in mind:

-You **must attend class, access Blackboard, read the assignments, do all writing and online assignments, and study for exams to pass this course!** You will be tested on the images that are discussed and reproduced in the textbook in addition to other works that we study in class.

-**Cell phones** must remain off or set to vibrate during class. Do not play with your cell phone or send text messages during class lectures and **phones must not be visible** during class lectures or museum visits.

-**No eating**, please. **Chatting in class is not permitted. Engagement in the class discussion, however, is encouraged.**

-**Lateness counts! Absences count!** Please show up on time for every class.

- Please utilize a regular dictionary and/or www.artlex.com for finding vocabulary definitions.

-Please **make use of Blackboard and my e-mail** if you have any questions -- E-mail is the best and most efficient way to reach me if you have problems or questions.

Some information about grades and class performance:

→ Please be aware that just attending class and not doing any work does not warrant a passing grade. Being here is **REQUIRED**.

→ I do not give "extra credit" assignments. Do not ask me for extra credit. If you just study for and do well on all of the required work in this course, you will earn a passing grade.

→ I do not give you your grades: you give yourself your grades. All I do is record how you do in the five required assignment areas in this course: the midterm examination; the term paper and its components; the final examination; homework and all assignments to be turned in; and in-class work that is immediately collected. It is up to you to give yourself the grade that you want in this class.

→ **NEVER** ask me for a specific grade. You will get a grade based on the average of your scores on the exams, papers, and assignments. If you need an A in this class, then make sure you earn it! The final grade is based on your scores on these assignments and nothing else!

→ I generally do not give make-up exams. However, if you expect that you will have a problem completing the midterm or the final as they are scheduled on the syllabus, you must let me know as soon as possible. I will require that you bring in some proof/documentation as to why you cannot take the exam on the actual exam day (letter from work, doctor's note, etc.). If you have no proof of reason for missing the exam by the scheduled date of that exam, you will not be granted a make-up.

→ Please also note: any approved make-ups for midterms are usually given BEFORE the rest of the class takes the test, not after. Make-ups for finals exams will be given in the Spring of 2016 in the Testing Office, at a cost of \$25.00, billed to the student.

→ I generally do not except late work. All assignments must be handed in exactly when they are due. It is not fair to give some students extra time for assignments while others hand in work on time. If work is turned in late, I take off points for every day it is late. Once an assignment is more than one week late, I will not accept it.

→ **I reserve the right to refuse any work if I suspect it is not the student's original work. Anything submitted in this class that is copied from the internet or seemingly copied from another student or is in any way plagiarized from another source will be returned with a grade of "F".**

→ I expect that when you arrive to class, you remain in class for the duration of our meeting. While it is okay to leave the group in an emergency, please do not make it a habit. If I notice that you have left for a long period or that you have left early without an excuse, I will mark you absent for the day.

→ Federal FERPA laws prevent me to speaking to anyone about your grade or performance in my class, and that includes your parents. I do not speak to the parents of students about grades.