

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School: College of Liberal Arts and Sciences Department/School: Humanities Lab
Prefix: HUL Number: 360 Title: U.S. Challenges I Units: 3

Course description: **This course merges the empirical inquiry of the social-behavioral sciences with the epistemological exploration and historical consciousness of the humanities to develop students' cultural and disciplinary literacies. Students are introduced to a variety of disciplinary theoretical methodological tools to address a special topic concerning grand social challenges here in the U.S.. In particular, this course examines the experiences of marginalized groups or the interactions between and among diverse groups within the United States. Students will learn to identify contemporary challenges within the topic area and develop a collaborative research project that merges humanistic methodology with other disciplinary methodological and theoretical tools. The outcomes from that collaborative research work will be shared in a cohesive piece with appropriate audiences outside the Lab.**

This topic course is currently under permanency consideration. To date, the proposed course has focused on sexual violence in the United States. An upcoming Lab under consideration for this course works on the challenge of concepts of race, genes, and identity.

Is this a cross-listed course? No If yes, please identify course(s):
Is this a shared course? No If so, list all academic units offering this course:

Note- For courses that are crosslisted and or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent-numbered course with topics? Yes (under review)

If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Chair/Director Initials
IK (Required)

Requested designation: Cultural Diversity in the United States—C

Mandatory Review: No

Note- a separate proposal is required for each designation.

Eligibility: Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2018 Effective Date: October 1, 2017

For Spring 2019 Effective Date: March 10, 2018

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

- Complete and attach the appropriate checklist
- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form

- Criteria checklist for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books


It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Monica Boyd E-mail Mboyd12@asu.edu Phone 727-7220

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Sally Kitch Date: 5 April 2018

Chair/Director (Signature): 

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
YES	NO		Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	syllabus
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:	
<input type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.	syllabus

Course Prefix	Number	Title	General Studies Designation
HUL	360	U.S. Challenges	C

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example-See 2b. Compares 2 U.S. cultures	Example-Compares Latino & African American Music	Example-See Syllabus Pg. 5
1. The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	This course is designed to address grand social challenges within the United States. The grand social challenges we face here in the United States come down to the differing traditions, beliefs, assumptions, and values held by diverse groups. The Lab's inquiry-model investigates and analyzes the foundational roots of the problem under consideration (ex. sexual violence) while working towards a generative outcome that benefits a community outside the classroom. All challenges ("topics") taught under this course will meet the Cultural Diversity criteria.	Syllabus: guiding research questions to begin the inquiry (7), learning outcomes (8), readings (minus a couple historical foundation days) and proffered directions for further inquiry (13-10)
2c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender, racial, ethnic and/or linguistic minority groups within the United States. etc.	Challenges under this course focus specifically on the social, economic, political, historical and other dimensions of relations between and among marginalized groups in order to get beneath the surface of the challenge and to identify the ideas, beliefs, assumptions, and confusions that underlie and perpetuate them.	Syllabus: guiding research questions to being the inquiry (7), learning outcomes (8), readings and proffered directions for further inquiry (13-10)

HUL 360 U.S. Challenges I: Sexual Violence (Topic Course)

Topic: Sexual Violence

This particular course was designed through discussions with the University Advisory Council for the Arts-based Sexual Violence Prevention Initiative, a multi-faceted arts-led initiative aimed at addressing the culture and context of sexual violence at ASU. Thus, it has a strong art-component woven into its transdisciplinarity. Not all iterations of this course will have such a strong arts-based approach.

Class Meeting Information

Wednesdays 11:30-2:15pm
Ross Blakley Hall 171

Instructional Team Contact Information

Prof. Margarita Cabrera
Art Warehouse 104
480-965-8521
margarita.cabrera.2@asu.edu
Office hours: Wed 2:30-4:00pm (office)

Prof. Alesha Durfee
Wilson Hall 326
480-727-7220
alesha.durfee@asu.edu
Office hours: Wed 9:30-11:00am (office)

Student Mentor:
Lindsey Gorry
lindsey.gorry@asu.edu
Office hours: Wednesdays 9:30-11:00am (in Lab)

Lab Librarian:
Debra Riley-Huff
debra.riley-huff@asu.edu

Course Description

This course is an inquiry-based interdisciplinary, arts and humanities focused, investigation into sexual violence and its myriad logics, manifestations, and responses. The course is guided by an exploratory set of questions that all assigned readings and activities revolve around. Guiding questions for the course include:

- What is sexual violence?
- Has sexual violence, as we understand it today, always existed?
- Why does it persist?
- What is socially-engaged art?
- Have artists engaged on the subject of sexual violence?
- Can art processes be transformative? How?

We will work collaboratively and individually to address these questions through various humanities and social science readings while using arts-based approaches such as: visual art, performance art, theatre, voice and sound, and dance, to animate readings while gaining working proficiency of various artistic methods.

The weeks are set up to offer sexual violence content knowledge through reading and discussion as well as art activism. You are encouraged to seek out readings, artists, artworks, and other methods that meet your own creative and scholarly aims and pursuits. Our time together in this class is not to present an exhaustive and definitive chronicling of sexual violence and art, but to offer insights, to provoking inquiry, to “try-on” different approaches, and to increase/build your embodied vocabulary.

You should be aware that the materials in this course are both explicit and inherently emotive. We will be reading materials that include graphic descriptions of violence and watching videos that contain images of violence and sexual content. If at any time during the course you feel overwhelmed by the material, you may step out of class. Please check in with one of the professors of the course so that we can strategize how best to proceed. Additionally, we will be moving and experimenting with different props and materials throughout the course. If you feel unable to engage during these activities, please take the time and space you need to find equilibrium.

If you would like to access outside resources, the phone number for EMPACT (a 24-hour crisis line) is (480) 784-1500. You can also contact the Rape Abuse and Incest National Network (RAINN) <http://www.rainn.org/> or 1-800-656-HOPE. Finally, ASU has resources devoted to survivors of sexual violence—you can learn more at <https://sexualviolenceprevention.asu.edu/>.

Please note that all instructors at ASU are mandated reporters. This means that if you disclose that you have survived or perpetrated an act of sexual or domestic violence, and you disclose it to either Professor Bengé or Professor Durfee, we must ensure that you are connected to campus resources. If you have any questions or concerns about this policy, please ask before you disclose personal experiences of violence.

Learning Outcomes:

- Identify and analyze elements of sexual violence and how it is connected to other forms of violence, power, and control in contemporary U.S. society by sifting through the complex intersections of gender and sexuality, race and ethnicity, class, able-bodiedness, and religious differences that are at play.
- Identify how sexual violence may be viewed by different cultural groups, identify the different values, attitudes and beliefs of different cultural groups regarding sexual violence, and why the subject (and experience) may be contested and become controversial.
- Learn how a variety of disciplines approach the given problem, with an emphasis on the humanities to address culture-specific elements (ex. value, beliefs, history).
- Investigate ways of combining research with artistic practice using a variety of artistic mediums in order to address sexual violence.
- Understand the broader local and national context within which contemporary socially engaged artists operate today to produce art projects that positively impact society.
- Learn to synthesize research across disciplines.
- Improve upon developing research questions.
- Strengthen student research skills and learn to determine how to select the appropriate research methods for addressing and understanding a problem (the general critical thought process and the application of that thinking to this particular problem).
- Improve upon their ability to do collaborative work with a variety of people (i.e. peers, graduate students, faculty).

Required Materials

Select readings, announced in week 2, will need to be purchased by students. All other readings will be made available on Blackboard. Students will also contribute to selecting assigned readings.

Absence, Excused and Make-up Work Policies

Attendance and participation are an integral part of the learning experience. At the beginning of each class we will distribute an attendance sheet. It is your responsibility to sign the attendance sheet each day—if you do not sign the attendance sheet, you will be marked absent. You may not sign in for another student - this will result in both students receiving a zero for their participation grade. You will receive 10 points for each class period you attend and fully participate in, for a total of 160 points.

We will not accept late or emailed assignments under any circumstances, nor will we accept assignments on days that you do not attend class.

You are entitled to wear whatever you want, but you may want to keep issues of comfort and mobility in mind as you dress (or bring/keep a change of clothes with you, as some days we might use paints or other items that can stain clothing). We do not want restrictive or uncomfortable clothing to be a barrier to full participation.

Assignments Descriptions

There are several types of assignments in this class, including weekly creative responses, ten minute free writes, a collaborative performance précis, contributing to a discussion as part of a small group, a final performance, and a final reflection paper. Please note that there are no exams in this class.

Weekly Creative Response: Each week we will begin class by sharing our weekly creative responses in small groups (except for weeks 1, 9, and 16). This assignment is an open-ended synthesis/reflection/engagement with the materials for the week. Each student will utilize an 8.5 x 11" sheet of paper to respond to the week's materials. This response can be textual (a summary, list of questions, creative conversation between authors), visual (drawings that illustrate main points of the reading, photographs you've taken that speak to a particularly moving passage), abstract (making an origami shape with your paper that embodies an idea), or multimodal (drawings with text and clip art).

Weekly Creative Responses will be due each week at the beginning of class in hard-copy format (except for weeks 1, 9, and 16). For full credit, the response needs to reflect a thoughtful engagement with the weekly materials, a discerning eye toward aesthetics, and it must utilize the entire page. You may use more than one page if you wish. This assignment is for you to experiment with different ways of knowing, questioning, and remembering. Use it in ways YOU need to work through the course materials and even your own performance piece. At least 2/3 of your response needs to be made up of original materials. This means that if you decide to pull in a photo of another person's work, it cannot be larger than 1/3 of the page, and you must author everything else on the page to receive full

credit. If you have any questions, it is best to err on the side of caution, so please ask either of the professors for clarification as needed.

This assignment will be graded on a 15-10-5-0 scale. 0 = missing assignment; 5 = does not fill up the page, lacks creativity and substantive engagement, unable to discern relevance to week's materials; 10 = fills up whole page, lacks creativity or substantive engagement, only mild relevance to week's materials; 15 = fills up whole page, is creative and substantively engages with materials, relevance to week's materials is readily apparent. The weekly creative responses are worth a total of 195 points.

Ten Minute Free Write: Each week we will end class with a 10 minute free write. These free writes are for you to reflect on the class and to jot down any ideas or inspiration for your final performance piece. Please utilize a journal specifically for this class to conduct your free writes. They may be in visual, literary, or abstract form, so long as it is useful to you. We will not be grading these, but ask in good faith that you complete them each week. They will be important for your final reflection paper and for your own metacognitive processing.

Project Proposal. The first half of the class you explore different art mediums and how they can be transformative. Lab teams will be determined within the first few weeks of class. Preliminary assignments like investigating socially engaged artists and the impact their artwork has had for a community will help prepare the team to develop a project proposal that the team will complete during the second half of the class. This project is worth 150 points.

Group Led Book Discussion: On week 2, you will sign up to join a group that will read one of four books selected for this course. Your group will read the book, present a short summary of the book for the class (5-7 minutes) and participate about the books in a discussion oriented around the key questions for the course. This assignment is worth 150 points.

Final Exhibit: The final exhibit will be comprised of your collaborative art pieces, curated into a cohesive show. This will require the participation of everyone in the course. The class will need to arrange for gallery space, set-up, and an opening celebration (invitations, flyers, food). If your team is doing a performative piece, you will need to record the piece so that it can be played during the exhibit's run. These are details we will check in about and work through during the entire semester.

Throughout the semester, we will be learning and working through various creative methods and artistic mediums in preparation for the final performance piece. Begin thinking and journaling about what you might want to do for your piece. There will be some time dedicated to workshopping in class to give everyone significant opportunity for feedback and comments.

You will be graded on showing up for the set-up, opening ceremony, and tear-down of the exhibit, having a completed piece that addresses the exhibit's collective question, and incorporating the parameters we set forth in class. The exhibit is worth 250 points.

Reflection Paper: The reflection paper is an opportunity for you to reflect upon your creative learning processes, give an appraisal of your final performance, link everything in the course together, and evaluate what you did throughout the semester. This paper will be 5-6 pages and include the following: /

- What has been the evolution of your creative process?
- How did your project change from initial ideation or the précis to your final product?

- What feedback did you receive on your précis and during the workshops and what did you use (or not) and why?
- How do you feel your final performance piece went? How did others react? What might you change about your piece if given another opportunity to present it?
- Were there any differences between your daytime and evening performance?
- What have you learned throughout this entire experience and how has art and the humanities lab format helped to (or not) facilitate that learning?
- Any comments, questions, concerns, or things you want to remember

Please anchor your responses in three course sources and three outside peer-reviewed sources. This assignment is worth 200 points and will be due via Safe Assign (on Blackboard) on May 1 by 11:59PM.

Evaluation of Student Work (Grading Polices and Percentages)

We will not accept late or emailed assignments under any circumstances, nor will we accept assignments on days that you do not attend class. Be sure to check your grades and attendance points on Blackboard throughout the semester, as we will not make changes to grades after the last day of class. You will always receive written feedback in addition to the number score.

POINTS FOR THE COURSE WILL BE ALLOCATED AS FOLLOWS:

Weekly Creative Response	195 points
Participation	160 points
Project Proposal	150 points
Book discussion	150 points
Final Exhibit	250 points
Reflection Paper	200 points
TOTAL	1105 points

GRADES WILL BE CALCULATED USING THE FOLLOWING SCALE:

90-100%	A	60-69%	D
80-89%	B	<60%	E
70-79%	C		

Technology

The preference among the instructors is to use laptops and other technology judiciously. We will make explicit announcements as to if/when computers/tablets and the like might be necessary. If you are utilizing some form of digital technology, we ask that you refrain from using social media, watching videos, being on email/messaging, or engaging in any other non-essential and distracting task.

Expected Classroom Behavior

To ensure the classroom remains an open forum for the expression of ideas, your behavior should be conducive to learning for both yourself and others: sharing thoughts, ideas, observations; developing those thoughts with empirical data and theoretical arguments; and, fostering a positive Lab experience by actively listening to others and treating them with respect and dignity, assisting and supporting each other in developing your interdisciplinary research skills, and helping with questions or challenges that arise. If you disagree with an opinion expressed in this course, we will be sure that you are given adequate time to express your disagreement in a civil manner. You should respond with courtesy, relying on empirical data and theoretical arguments rather than personal assumptions to buttress your arguments.

Please treat this course as you would a job or other professional opportunity – send a professional email if you will miss class or need to leave class early (do not ask if you “miss anything” or send an email that reads like a text), prioritize coming to class, come to class prepared, and stay for the entire class section.

ASU Academic Integrity Statement

Academic honesty is expected of all students in all examinations, papers, and laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>

ASU Accommodations for Disabilities Statement

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. The DRC Tempe office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: (480) 965-1234 (V) or (480) 965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc.

ASU Policy on Disruptive, Threatening or Violent Behavior on Campus

All incidents and allegations of violent or threatening conduct by an ASU student (whether on-or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

Title IX Violations

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to

sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish discuss any concerns confidentially and privately.

Weekly Course Schedule

This is an exploratory learning course. For that reason the schedule below is incomplete so that we can follow where our research takes us rather than a pre-mapped plan. This also means students will be collaborating with instructors and librarians to plot the trajectory, supply materials (ex. readings) and activities, and contribute to the final project design on sexual violence while we also explore socially engaged art practices. There are a large number of subquestions that fall under the social challenge of sexual violence for our consideration such as:

- Victims: who, stereotypes, victim-blaming rape myths, etc.
- Perpetrators: who, stereotypes, perpetrator excuses (rape myths), etc.
- Crime: reported/not reported, reported but not deemed creditable, conviction rates, sentencing, police/judge/jury/prosecutor/defense attorney bias
- Wellness care: Sexual assault nurse examiner (SANE) programs, short term and long term treatment of patient/victim, trauma, treatment of perpetrator, etc.
- The bystander effect
- Rape culture and also representation
- Consent
- Campus, local, state, and federal legislation and government initiatives, etc.
 - Sex education
 - Sexual assault, rape
 - Process and outcomes of campus hearings
- Sexual harassment: street/public, online, workplace, friendly/family/intimate
- Stalking and abuse, protective orders, criminal process, technology
- Pornography, sexting, revenge porn, prostitution, sex trafficking, bear-backing, stealthing, “bad sex,”
- Hashtag feminism #metoo #yesallwomen

Week 1 Introduction to Course, Instructors, Sexual Violence, Art Activism, and the Humanities Lab Concept

Key Question(s): What is sexual violence? What does art have to do with it?

	Monday, 21 Aug	Wednesday, 23 Aug
Reading due:		Pellegrini, Ann. “Art, Activism and Social Change: ‘A Hell of a lot of

		<p>Hard Work' – An Interview with Karen Finley." <i>Women and Performance: A Journal of Feminist Theory</i> 17.3 (2007): 331-337</p> <p>Sommer, Doris. "Art and Accountability." <i>Review: Literature of the Americas</i>, 38.71.2 (2005).</p> <p>Felshin, Nina. "Introduction." <i>But Is It Art: The Spirit of Art as Activism</i>. Bay Press, 1994.</p> <p>Above articles available on Blackboard.</p>
--	--	--

Week 2

Key Question(s): What is sexual violence? Who defines sexual violence? What is "socially engaged" art?

	Monday, 28 Aug	Wednesday, 30 Aug
Reading due:	<p>D'Cruze, Shani. "Sexual Violence in History: A Contemporary Heritage?" <i>Handbook on Sexual Violence</i>. Brown and Walklate (eds.). Routledge, 2012.</p> <p>McGregor, Joan. "The Legal Heritage of Crime of Rape." <i>Handbook on Sexual Violence</i>. Brown and Walklate (eds.). Routledge, 2012.</p> <p>Available on Blackboard.</p>	<p>Kennedy, Randy. "Outside the Citadel, Social Practice Art Is Intended to Nurture." http://www.nytimes.com/2013/03/24/arts/design/outside-the-citadel-social-practice-art-is-intended-to-nurture.html</p> <p>McCarthy, David. "Not in Our Name." In <i>American Artists Against War, 1935-2010</i>. University of CA Press, 2015.</p> <p>Available on Blackboard.</p>
Activity:	Shifting definitions puzzle	<p>Book Groups</p> <p>Half-blind drawing: http://www.artistsexercises.org/on-half-blind-drawing/</p>
Assignment due:		Creative response

Week 3

Key Question(s): Do violence, pain, and suffering in art create change?

	Monday, 4 Sep Labor Day Observed – No Class	Wednesday, 6 Sep
Reading due:		Halttunen, Karen. "Murdering Medusa." <i>Murder Most Foul</i> . Harvard University Press, 1998. Clark, Anna. "The Myth of Rape." <i>Women's Silence, Men's Violence</i> . Pandora Press, 1987. Stabile, Carol A. "'The Most Disgusting Objects of Both Sexes': Gender and Race in the Episodic Crime News of the 1830s." <i>Journalism</i> 6.4 (2005): 403-421. All articles available on Blackboard.
Activity:		Fibers (embroidery, felt, quilt)
Assignment due:		Creative response

Week 4

Key Question(s): What is gender-based violence?

	Monday, 11 Sep	Wednesday, 13 Sep
Reading due:	Bavelas, Janet and Linda Coates. "Is It Sex or Assault: Erotic Versus Violent Language in Sexual Assault Trial Judgement." <i>Journal of Social Distress and the Homeless</i> 10.1(2001): 29-40. Fisher, Bonnie S. et al. "Being Pursued: The Stalking of Female Students." In <i>Unsafe in the Ivory Tower</i> . Sage, 2010. Available on Blackboard.	Goodman, Lisa et al. "No Safe Place: Sexual Assault in the Lives of Homeless Women" <i>The National Online Resource Center on Violence Against Women</i> . 2006. Da Dasgupta, Shamita. "Women's Realities: Defining Violence Against Women by Immigration, Race, and Class." In <i>Domestic Violence at the Margins</i> . Rutgers University Press, 2000.
Activity:	Gender-based Violence quiz	Ceramics
Assignment due:	Book Groups selections	Creative response

Week 5

Key Question(s): Who counts as a victim?

	Monday, 18 Sep	Wednesday, 20 Sep
Reading due:	<p>hooks, bell. "Continued Devaluation of Black Womanhood." <i>Ain't I a Woman?</i> South End Press, 1981. Available on Blackboard.</p> <p>Fagan, River Willow. "Fluctuations in Voice: A Genderqueer Response to Traumatic Violence." <i>Queering Sexual Violence? Magnus Imprint, 2016.</i></p> <p>Anderson and Doherty. "Talking about Male Rape: Who Suffers Most? <i>Accounting for Rape.</i> Routledge, 2008.</p>	<p>Bent-Goodley, T. B. "Health Disparities and Violence Against Women Why and How Cultural and Societal Influences Matter." <i>Trauma, Violence, & Abuse, 8.2 (2007): 90-104.</i></p> <p>Cheng, Sandra. "Silent Protest and the Art of Paper Folding: The Golden Venture Paper Sculptures at the Museum of Chinese in America." In <i>Locating American Art: Finding Art's Meaning in Museums, Colonial Period to the Present.</i> Ashgate, 2016.</p> <p>All articles available on Blackboard.</p>
Activity:	Mixed Media	Sculpture
Assignment due:		Creative response

Week 6

Key Question(s): Who commits sexual violence?

	Monday, 25 Sep	Wednesday, 27 Sep
Reading due:	<p>Dickson, Sandra. "Queers Don't Do Sexual Violence, Do We? <i>Queering Sexual Violence? Magnus Imprint, 2016.</i></p> <p>Kimmel, Michael. "Predatory Sex and Party Rape." <i>Guyland: The Perilous World Were Boys Become Men.</i> Harper Collins, 2008.</p> <p>All articles available on Blackboard.</p>	<p>Raven, Arlene. "Womanhouse." <i>The Power of Feminist Art.</i> Ed. Norma Broude and Mary Garrard. Abrams Press, 1994.</p> <p>McKee, Yates. "The Arts of Occupation." and "On Flooded Streets and Breathing-in-Common: Climate Justice, Black Lives Matter, and the Arts of Decolonization." In <i>Strike Art.</i> Verso, 2016.</p>
Activity:	Illustration (pastels, charcoal, (water)colored pencils)	Painting (oils, acrylic, watercolor)
Assignment due:		Creative response

Week 7

Key Question(s): What counts as sexual violence?		
	Monday, 2 Oct	Wednesday, 4 Oct
Reading due:	<p>Zolberg, Vera. "The Art Object as Social Process." <i>Constructing a Sociology of the Arts</i>. Reprint. Cambridge University Press, 1997.</p> <p>Lippard, Lucy. "Trojan Horses: Activist Art and Power." <i>Modern Art Culture: A Reader</i>. Routledge, 2009.</p> <p>Miles, Malcolm, "Interrupting the Public Realm: Performative Excursions" <i>Research in Drama Education</i>. 12.1 (2007): 15-25. Available on Blackboard.</p>	<p>Pussy Riot: A Punk Prayer https://www.youtube.com/watch?v=EmrrxtceeJs</p> <p>Reed, T. V. "Singing Civil Rights: The Freedom Song Tradition." <i>The Art of Protest</i>. University of Minnesota Press, 2005.</p>
Activity:	Metals	Guerrilla Girls, Graphics & Manifestos
Assignment due:		Creative response

Week 8

Key Question(s): What is activist media? How effective is it?		
	Monday, 9 Oct Fall Break – No Class	Wednesday, 11 Oct
Reading due:		<p>Finkelpearl, Tom. "Interactive Internet Communication." <i>What We Made</i>. Duke University Press, 2012.</p> <p>Holmes, Brian. "Swarmachine: Activist Media Tomorrow." <i>Third Text</i> (2008) 22.5: 525-534.</p> <p>All articles available on Blackboard</p>
Activity:		The Day the Laughter Stopped
Assignment due:		Creative response

Week 9

Key Question(s): Student generated		
	Monday, 16 Oct	Wednesday, 18 Oct

Reading due:	Student generated	Student generated
Activity:	Participatory Reading: http://www.artistsexercises.org/participatory-reading-event/	
Assignment due:		Project Proposal Creative response

Week 10

Key Question(s): Student generated		
	Monday, 23 Oct	Wednesday, 25 Oct
Reading due:	Student generated	Student generated
Assignment due:		Creative response

Week 11

Key Question(s): Student generated		
	Monday, 30 Oct	Wednesday, 1 Nov
Reading due:	Student generated	Student generated
Assignment due:		Creative response

Week 12

Key Question(s): How is literary narrative transformative? Student generated		
	Monday, 6 Nov	Wednesday, 8 Nov
Reading due:	Assigned novel	Assigned novel
Activity:	Book discussion	Book discussion
Assignment due:		Creative response

Week 13

Key Question(s): Student generated		
	Monday, 13 Nov	Wednesday, 15 Nov
Reading due:		Student generated
Activity:	Workshop	
Assignment due:		Creative response

Week 14

Key Question(s): Student generated

	Monday, 20 Nov	Wednesday, 22 Nov
Reading due:	Davis, Ben et. al. "Growing Dialogue: What is the Effectiveness of Socially Engaged Art? <i>Public Servants: Art and the Crisis of the Common Good</i> . MIT Press, 2016. Available on Blackboard.	Student generated
Activity:	Workshop	
Assignment due:		Creative response

Week 15

Key Question(s):

	Monday, 27 Nov	Wednesday, 29 Nov
Assignment due:	Set-up exhibit	Opening ceremony

Week 16

Key Question(s):

	Monday, 1 Dec Last Day of Class	
Assignment due:	Tear-down exhibit	

Week 17

Key Question(s):

	Monday, 8 Jan	
Assignment due:	Reflection	