

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

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

College/School	College of Integrative Sciences and Arts	Department/School	Leadership and Integrative Studies
Prefix: <u>LST</u>	Number: <u>470</u>	Title: <u>Liberal Studies Seminar: Social Activism Through the Arts</u>	Units: <u>3</u>

Course description: **Advanced analysis and application of theories and methods of human and social inquiry.**

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

If **yes**, each topic requires **an individual submission**, separate from other topics.

**Requested designation:** Literacy and Critical Inquiry–L

**Mandatory Review:** Yes

*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](mailto:Phyllis.Lucie@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2020 Effective Date: October 10, 2019

For Spring 2021 Effective Date: March 5, 2020

**Area 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. 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.

**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:**

- x Signed course proposal cover form
- x [Criteria checklist](#) for General Studies designation being requested
- x Course catalog description
- x Sample syllabus for the course
- x 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 Isabelle Rucks Petersen E-mail Isabelle.Rucks@asu.edu Phone 480-940-6060

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Kevin Ellsworth Date: \_\_\_\_\_

Chair/Director (Signature): \_\_\_\_\_

**Arizona State University Criteria Checklist for**  
**LITERACY AND CRITICAL INQUIRY - [L]**

**Rationale and Objectives**

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

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

<b>ASU - [L] CRITERIA</b>			
<b>TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:</b>			
YES	NO		Identify Documentation Submitted
<b>X</b>	<input type="checkbox"/>	<p><b>CRITERION 1:</b> At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p>	
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p> <p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the</p> </div> <p style="margin-top: 10px;"><b>C-1</b></p>			
<b>X</b>	<input type="checkbox"/>	<p><b>CRITERION 2:</b> The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>	
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p> <p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the</p> </div> <p style="margin-top: 10px;"><b>C-2</b></p>			
<b>X</b>	<input type="checkbox"/>	<p><b>CRITERION 3:</b> The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>	
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>			

## ASU - [L] CRITERIA

2. Also:

Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description** of the

C-3

## ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<b>X</b>	<input type="checkbox"/>	<b>CRITERION 4:</b> These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i>	

1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments

2. Also:

Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description** of the grading process--and label this information "**C-4**"

C-4

Course Prefix	Number	Title	General Studies Designation
LST	470	Social Activism Through the Arts	L

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)
<b>C1</b>	50% of the course grade is based on individual writing assignments.	<p>Writing assignments in Modules 1, 3, 5, and 7 all investigate the interrelationship of social activism and the arts. Social Function of Protest Art Essay: 5%; Hip Hop Analysis: 10%; Close Reading Poetry Interpretation: 10%; Research Paper: 25%.</p> <p>In addition, most discussion questions in this course call for mini essays that synthesize and evaluate course materials. Both the discussion boards and the writing assignments are sequenced in a way that allows building a skills and knowledge base for subsequent writing assignments.</p>
<b>C2</b>	<p>All writing assignments in this course emphasize critical inquiry into the role of the arts in social activism. Students are required to gather, analyze, synthesize, and evaluate evidence from readings and selected works of art.</p> <p><b>Please note for C2 and C3:</b> Most <b>action verbs</b> in assignment prompts (marked in <b>red</b> below) are aligned with the three higher-order thinking skills categories (analyzing, evaluating, creating) of <b>Bloom's Taxonomy</b> as listed, for example, on the website of ASU's University Office of Evaluation and Educational Effectiveness (<a href="https://uoeee.asu.edu/content/blooms-taxonomy">https://uoeee.asu.edu/content/blooms-taxonomy</a>).</p> <p>However, action verbs typically associated with lower-order thinking skills, such as "describe," are also used, as in art analysis, "description" means close observation of details to</p>	<ol style="list-style-type: none"> <li>1. Essay on Social Function of Protest Art - a conceptual inquiry into how protest art, specifically, fulfills a valuable social function. Students identify salient points from two articles and, in presenting their own argument, synthesize theoretical principles and basic course concepts supported by relevant examples.</li> <li>2. Hip-Hop Analysis - a textual analysis of a hip hop music video of students' choice, guided by principles of art theory (Edmund Burke's famous model for art analysis) and supported by evidence from the audiovisual text itself and course readings, with the goal of placing the selected piece within the context of artistic activism and evaluating its impact as such.</li> <li>3. Close Reading of Feminist Poem - a "close reading" of a feminist poem of student's choice, based on textual evidence from the poem and focusing on the analysis, synthesis, and interpretation of the poem's formal and evocative features as a basis for assessing its value as artistic activism. "Close reading" is a thoughtful, critical analysis of a literary or</li> </ol>

	<p>reveal deeper, nuanced meaning as a vital basis for further interpretation and evaluation.</p> <p>The art of close observation is often lost in a culture that scrolls through headlines and consumes information via bulleted lists and memes. Hence, where assignments in this course call for description, it is needed for focused, in-depth engagement with a text’s details, which can then be examined, analyzed, interpreted, and evaluated further.</p>	<p>visual text that focuses on significant details or patterns in order to develop a deep, precise understanding of the text’s meaning.</p> <p>4. Research Paper – students research one social movement of their choice and analyze it along the lines of its artistic expression, supported by evidence gathered from selected artwork, course materials and web/print research.</p> <p>Also included is an evaluation/appraisal of audience impact and the works’ importance in furthering the movement’s goals.</p>
<p><b>C3</b></p>	<p>All four writing assignments, although varied in length requirement, are designed to promote in-depth engagement and analysis of various artistic genres as well as different social movements. They are sequenced with the goal of gradually building a knowledge and skills base needed for the final paper in the course.</p> <p>Special attention is given to synthesize humanities and social sciences perspectives in analyzing and interpreting written, visual, and audiovisual media.</p> <p>While the short Module 1 paper is meant to build conceptual context, the two 10-point assignments in Modules 3 and 5 use typical humanities methodologies of textual analysis and close reading. Textual analysis, close reading, and the ensuing interpretive/evaluative work require students to deeply engage with the texts at hand. The Module 7 assignment combines both textual analysis, secondary research, and social sciences-oriented impact analysis.</p> <p>All papers require supporting evidence documented by habitual parenthetical citation and reference/Works Cited pages. In addition to content and documentation, students’ writing is evaluated on the basis of language, structure, and mechanics.</p>	<p><b>Module 1:</b> a conceptual inquiry into how protest art, specifically, fulfills a valuable social function. Students extract salient points from two articles and, in presenting their own argument, synthesize theoretical principles and basic course concepts supported by relevant examples. This short assignment, together with the discussion board in Module 1, provides the basis for further inquiry into the themes of the course. <i>300-500 words</i></p> <p><b>Module 3:</b> Hip-Hop Analysis - a textual analysis of a hip hop music video of students’ choice, guided by principles of art theory (Edmund Burke’s famous model for art analysis) and supported by evidence from the audiovisual text itself and course readings, with the goal of placing the selected piece within the context of artistic activism and evaluating its impact as such. The first step in Burke’s 4-step model for art analysis--description--serves to gather information, via close observation, for the following three major steps: analysis, interpretation, and evaluation. Students deepen and apply their understanding of art analysis and appraise the value of artistic activism. <i>750-1000 words</i></p> <p><b>Module 5:</b> a “close reading” of a feminist poem of student’s choice, based on textual evidence from the poem and focusing on the analysis, synthesis, and interpretation of the poem’s formal and evocative features as a basis for assessing its value as artistic activism. “Close reading” is a thoughtful, critical analysis of a literary or visual text that focuses on significant details or patterns</p>

		<p>in order to develop a deep, precise understanding of the text’s meaning. As in Burke’s art analysis model (see previous assignment), the first step of close reading is descriptive; however, the majority of the work encompasses interpretation and critique/evaluation. <i>1000-1250 words</i></p> <p><b>Module 7:</b> students research one social movement of their choice and analyze it along the lines of its artistic expression, supported by evidence gathered from selected artwork, course materials and web/print research. Also included is an evaluation of audience impact and importance in furthering the movement’s goals. This assignment requires a minimum of 10 research sources, citation, and a reference/Works Cited page (excluded from word count requirement). <i>2500-3750 words</i></p> <p>All assignments must be submitted in either MLA or APA format (students’ choice).</p>
<p><b>C4</b></p>	<p>Assignments are spaced in such a way that instructor feedback can be applied to subsequent assignments. Feedback addresses content, language, format, and citation.</p>	<p>Assignments are due in Modules 1, 3, 5, and 7. Instructor feedback by means of rubrics, annotations on student papers, and summative grade comments is typically given within 7 days of assignment submission. Because the first assignment is due at the end of Module 1, potential issues (e.g., with format, citation, depth, tone, grammar, etc.) are identified and communicated early on in the course, which provides ample time for corrective action before the due date of the next assignment at the end of Module 3.</p>

## LST 470: Social Activism Through the Arts

Fall 2020 Online (revised for review October 2020)

### Instructor

Isabelle Rucks Petersen

Email: [Isabelle.Rucks@asu.edu](mailto:Isabelle.Rucks@asu.edu)

Phone: (480) 940-6060 (10am to 10pm AZ time / no texting)

Office Hours: By appointment, online

### Course Description

This course explores major social movements through the lens of artistic expression, offering insights into the interrelationship between culture and social change within the United States and globally. By examining cultural texts (music, film, poetry, painting, etc.) engendered by resistance movements since the 1950s, students will analyze how these expressions have influenced contemporary views of social justice and contributed to social change.

We will investigate the following questions:

- How have activists used cultural and artistic strategies to challenge existing power and to envision alternatives?
- How have social movements affected cultural and aesthetic practices?
- What are the cultural legacies of progressive social change?

### Course Objectives

- Demonstrate the ability to analyze at least one topic/theme using humanities and social sciences perspectives
- Demonstrate the ability to apply insights, concepts or theories from the humanities and social sciences learned in LST 370
- Demonstrate the ability to apply inquiry skills learned in LST 370
- Demonstrate the ability to synthesize humanities and social sciences perspectives
- Demonstrate the ability to analyze and interpret written, visual, and audiovisual media

### Required Textbook

Reed, T.V. *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Present*. 2<sup>nd</sup> ed., The University of Minnesota Press, 2019. ISBN 978-1-5179-0621-4 (digital version available).

### Table of Contents:

- Introduction xi
- 1. Singing Civil Rights: The Freedom Song Tradition 1
- 2. Dramatic Resistance: Theatrical Politics from the Black Panthers to Black Lives Matter 43
- 3. The Poetical is the Political: Feminist Poetry and the Poetics of Women's Rights 85
- 4. Revolutionary Walls: Chicano/a/x Murals, Chicano/a/x Movements 115
- 5. Old Cowboys, New Indians: Hollywood Frames the American Indian Movement 143
- 6. We are [Not] the World: Famine, Apartheid, and the Politics of Rock Music 173
- 7. Acting up against AIDS: The (Very) Graphic Arts in a Moment of Crisis 197
- 8. Novels of Environmental Justice: Toxic Colonialism and the Nature of Culture 239
- 9. Puppetry against Puppet Regimes: The "Battle of Seattle" and the Global Justice Movement 269



10. #Occupy All the Arts: Challenging Wall Street and Economic Equality Worldwide 325

- Conclusion: The Cultural Study of Social Movements 371

## COURSE PLAN

Please use the online Course Schedule in Canvas for due dates of assignments.

### Week One

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#### Overview: A Brief History of Social Justice Movements and the Role of Artistic Activism

Intro Quizzes: See Module 0

Reading: Introduction and conclusion of *The Art of Protest*

Discussion Boards: Due Thursday; peer responses due by Sunday

Short Paper: due Sunday

See Module 1, online, for additional readings and detailed assignments.

### Week Two

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#### Music: Freedom Songs and Beyond

Reading: Chapter 1: "Singing Civil Rights" in *The Art of Protest*

Discussion Boards: Due Thursday; two peer responses due Sunday

See Module 2, online, for additional readings and detailed assignments.

### Week Three

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#### Theatrical Representations of Resistance: Black Arts

Reading: Chapter 2: "Dramatic Resistance" in *The Art of Protest*

Discussion Boards: Due Thursday, two peer responses due Sunday

Short Paper: due Sunday

See Module 3, online, for additional readings and detailed assignments.

### Week Four

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#### Painting for Life: Chicano/a Mural Culture and More

Reading: Chapter 4: "Revolutionary Walls" in *The Art of Protest*

Discussion Boards: Due Thursday; two peer responses due Sunday

See Module 5, online, for additional readings and detailed assignments.

### Week Five

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#### Sister Outsider: The Poetry of Women's Rights

Reading: Chapter 3: "The Poetical is the Political" in *The Art of Protest*

Discussion Boards: Due Thursday; two peer responses due Sunday

Short Paper: due Sunday

See Module 4, online, for additional reading and detailed assignments.

### Week Six

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#### Film: Hollywood and Native Pride

Reading: Chapter 5: "Old Cowboys, New Indians" in *The Art of Protest*

Discussion Boards: Due Thursday; two peer responses due Sunday

Research Paper: Due Sunday

See Module 6, online, for additional readings and detailed assignments.

### Week Seven

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#### Activism in the Information Age: The Power of Memes, Sloganeering, and Hashtagging

Reading: "Will the Revolution be Cybercast?" pp. 310-314 in Chapter 9, and Chapter 10: "#Occupy All the Arts" in *The Art of Protest*

Discussion Boards: Due Thursday. No peer responses are due this week. See Module 7, online, for additional readings and detailed assignments.

### Summary of Graded Work

You will engage your fellow classmates in online chat rooms, do research, and turn in writing assignments – all with the goal of having a better insight into the connection between social movements and protest art.

Discussion Boards for all lessons in Weeks 1-7 due by Thursday (late DQ posts face deductions).	45 pts	All weeks	
Module 1 Assignment (Social Function Essay) C2 C3	5 pts	Week 1	
Module 3 Assignment (Hip Hop Analysis) C2 C3	10 pts	Week 3	C-1
Module 5 Assignment (Close Reading of Feminist Poem) C2 C3	10 pts	Week 5	
Module 7 Research Paper C2 C3	25 pts	Week 7	C-4
Yellowdig Posts	5 pts	All Weeks	
<b>Total</b>	<b>100 pts</b>		

### Assignments

#### Module 1

##### The Social Function of Protest Art

The purpose of this essay is to make you think about the interrelationship of protest movements and art. You will learn more about this intricate relationship during the next few weeks.

Art, in its most basic definition, is the creative expression of what is important to people. Activism, on the other hand, consists of efforts to promote, impede, direct, or intervene in social, political, economic, or environmental reform with the desire to make changes in society. Hence, artistic activism seeks to effect change via creative means.

For this assignment, read the *Why Artistic Activism* piece and *The Social Function of Art* article in this week's learning materials.

**Synthesizing** C2 some of the salient ideas in each text, **explain**, C2 in a 300-500 word essay C3, **how protest art fulfills an important social function**. **Support** C2 C3 your essay with cited quotes from both texts AND any illustrative examples C3 from your personal knowledge of the arts you can think of.

#### Module 3

##### Hip Hop Analysis

**Select** C2 any music video of a socially relevant hip hop song of your choice and **analyze** C2 the song, including the video, along the following guiding questions from Edmund Burke Feldman's *Aesthetic Criticism* (you read about his work in the *How to Look at Art* document in Module 1):

1. **Description** – identifying what can be seen: elements and materials – describe the visual and literal qualities. Art historically deals with where, who and when. Be objective. Observe closely.
2. **Formal Analysis** C2 C3 - how is this put together physically and compositionally and identifying style or subject matter. What relationships do the elements sustain?
3. **Interpretation** C2 C3 – Why did the artists make the choices he did about materials, composition, subject matter, etc.? What is he/she trying to say? Is there an emotional tone?
4. **Evaluation/Judgment** C2 C3 – How does this compare with similar works? Did the artist make the right decisions? Does the work say what he wanted to say? Is the work of high quality? What do you think the artist could improve on? Does the work communicate significant ideas or arouse emotions? Etc. Conclude with a paragraph or two to include an **assessment** C2 C3 how the song does or does not qualify as a *protest song*.

You want to **examine** C2 C3 how these general questions apply to the song you selected and **discuss** C2 C3 specific elements of the lyrics, the style of vocal performance, and visual elements, such as choreography, setting, and mood. Please do not use any of the songs discussed in detail in the texts of this week's learning materials. Make sure to read Danny Hoch's Manifesto (in Module 2 Learning Materials) before you answer the questions, and **assess** C2 C3 how his ideas **relate** C2 C3 to the music video you selected.

You will need about 750 – 1,000 words C3 for this **analysis** C2. Include a link to the video you are **discussing** C2 (make sure it's hyperlinked), and cite C2 C3 all your sources in correct format (APA or MLA).

## Module 5

### Close Reading of Feminist Poem

For this paper, you will do a "close reading" C2 C3 of any poem written by a woman that deals with female identity and/or the social standing of women. (A close reading is the careful, sustained analysis C2 C3 of any text that focuses on significant details or patterns and that typically examines C2 C3 some aspect of the texts' form, craft, meanings, etc.). You may use a poem from the link *25 Feminist Poems* in this week's Learning Materials or find your own.

Read the guidelines on how to do a "close reading" here (Links to an external site.) (warning: it's involved!) and apply C2 them to your selected poem. For context, it might also be helpful to survey C2 C3 the poet's biographical information.

With Audre Lorde's *Poetry is Not a Luxury* essay in mind, also include a discussion of why C2 C3 the genre of poetry is particularly well suited for the poet's overall message (over other artistic or other writing genres), that is, explain why C2 C3 the poet chose to write a poem rather than an essay. Finally, evaluate C2 C3 the poem's value as activist art.

Make sure to correctly cite C2 C3 all your sources. Use a consistent format for your paper (MLA or APA). Your paper should be between 1,000 and 1,250 words C3 long.

## Week 7

### Research Paper

For this research paper (2,500-3,750 words) C3, you will research C2 C3 **one activist movement** of your choice **along the lines of the arts** it has produced. The movement can be one we have discussed in class or one that we have not mentioned or only touched upon briefly. The works of art you will use for illustration should be representative and substantial C3 in scope (i.e., not just *one* painting or song, etc.). If you select a topic introduced in our class, please do not use any of the works of art posted in our course materials; rather, find your own.

- **Select** C2 an activist movement
- **Select** a minimum of 3 representative works of art C2 associated with the movement (if the works are minor, such as memes, please select a larger variety, connected by theme, to discuss)
- **Summarize** C2 the movement and its goals for context
- **Discuss** C2 C3 the works of art in detail C3 by giving names of artists, years of publication, and detailed C3 descriptions as well as an in-depth C3 **assessment** C2 of how each of the pieces represent the movement that engendered them
- For each work of art, **evaluate how and why** C2 C3 it is effective in its impact on the audience and **appraise its importance** C2 C3 for furthering the movement's goals.

Make sure to provide appropriate documentation C2 C3 in a style of your choice (MLA, APA, etc.) with internal (parenthetical) citation and a bibliography (MLA Works Cited or APA reference page) with a minimum of 10 sources. C2 C3

Please proof-read your paper as points will be deducted from papers with multiple mistakes.

### Assignment Submission

All assignments, unless otherwise announced, **MUST** be submitted to the designated area of Canvas. Do not submit an assignment via email. All major assignments must be submitted in .doc, .docx, or pdf file format. Submissions in other formats will not be graded. All writing assignments must be submitted in MLA or APA style (indicate explicitly if you are using a different style).