

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: LST	Number: 470	Title: Liberal Studies Seminar: Social Activism Through the Arts	Units: 3

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: Humanities, Arts and Design

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.

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.

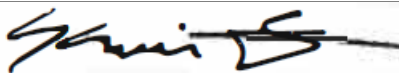
Contact information:

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: 8/26/2020

Chair/Director (Signature):



Arizona State University Criteria Checklist for**HUMANITIES, ARTS AND DESIGN [HU]****Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

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

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
X	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Please see below
X	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	
X	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
X	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
X	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
X	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	
X	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
X	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> Courses devoted primarily to teaching skills. 	

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

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)
Criterion 1	The entire course is based on the premise of equality and civil liberties as distinct societal values. It traces the development of protest movements of the past six decades and their artistic expressions.	The topic-specific course description as well as the course plan in the syllabus (included below) encapsulates this criterion. Writing assignments in Modules 1, 3, 5, and 7 all investigate the interrelationship of social activism and the arts. Please see syllabus, below, for detailed assignment prompts.
Criterion 2	All modules contain writing prompts that aim at the analysis and interpretation of aural, written, and visual texts.	Besides discussion questions that ask to analyze and interpret songs, performances, paintings, and films, the following formal writing assignments fit this criterion: Module 3: a textual analysis of a hip hop music video of student's choice, guided by art theory, with the goal of placing the piece within the context of artistic activism and evaluating its impact as such. Module 5: a "close reading" of a feminist poem of student's choice, focusing on the analysis, synthesis, and interpretation of the poem's thematic and formal features. Module 7: a research paper to provide opportunity for in-depth engagement with one social movement of student's choice along the lines of its artistic expression. Please see syllabus, below, under "Assignments" for more detail.
Criterion 3	The analysis and interpretation of a myriad of art works from different genres allow for in-depth engagement with aesthetic practices.	The course introduces a few texts Aesthetic practices are given special consideration in most writing prompts, most notably in the following assignments: Module 1: a conceptual inquiry into how art, in general, and protest art, specifically, fulfills a valuable social function (students apply Edmund Burke Feldman's aesthetic criticism to their own examples). Module 3: a textual analysis of a hip hop music video of student's choice, guided by Danny Hoch's

		<p>“Towards A Hip-Hop Aesthetic: A Manifesto for the Hip-Hop Arts Movement,” with the goal of placing the piece within the context of artistic activism and evaluating its impact as such.</p> <p>Module 7: a research paper to provide opportunity for in-depth engagement with one social movement of student’s choice along the lines of its artistic expression. At a minimum, three artistic works are analyzed and interpreted in-depth.</p> <p>Please see assignments in syllabus, below, for more detail.</p>
Criterion 4 b) c)	Aesthetic systems, values, and experience as well as the creative process associated with various artistic genres are discussed throughout the course.	<p>Literature: Poetry is discussed in Module 5.</p> <p>Arts: Muralism is discussed in Module 4.</p> <p>Design: Graphic representation in memes, etc. is discussed in Module 7.</p> <p>Please see course plan in syllabus, below.</p>
Criterion 4 d)	The analysis of literature, in its widest sense, is included in four (of seven) modules.	<p>Module 5: close reading of poetry</p> <p>Modules 2 and 3: analyzing song lyrics</p> <p>Module 6: visual storytelling through film (analysis in discussion questions)</p>

LST 470: Social Activism Through the Arts

Fall 2020 Online

Instructor

Isabelle Rucks Petersen

Email: 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?

C-1

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

Attendance Policy

Class attendance (either in-person or remotely) is required in the course, and attendance is taken every class session. If you are unable to attend class for any reason, please contact me as soon as possible.

Communicating with your Instructor and Classmates

Classroom Community

To build a course climate that is comfortable for all, it is important that students (1) display respect for all members of the class – including the instructor and students; (2) pay attention to and participate in all interactive student partner/instructor sessions and activities; and (3) observe the rules of appropriate online behavior (also known as *netiquette*). This term is defined by the instructor and includes keeping course discussion posts and oral communication with other students (or the instructor) focused on the assigned topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion. In addition, they must avoid racist, sexist, homophobic, or other negative language that may unnecessarily exclude course members. This is not an exhaustive list of behaviors;

rather, it represents examples of the types of things that can have a dramatic impact on the course environment. Your final grade may be reduced each time you engage in the types of negative behaviors indicated above.

Chat

The Chat tool in Canvas allows students and teachers to interact in real time. Use Chat only for informal course-related conversations unless your instructor informs you otherwise. Chat is not ideal for questions about assignments; instructors are not required to monitor it and conversations may be buried or lost.

Email

ASU email is an [official means of communication](#) among students, faculty, and staff. Students are expected to read and act upon email in a timely fashion. Students bear the responsibility of missed messages and should check their ASU-assigned email regularly.

All instructor correspondence will be sent to your ASU email account.

Required Textbook

Reed, T.V. *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Present*. 2nd 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

Overview: A Brief History of Social Justice Movements and the Role of Artistic Activism **C-1**

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

Music: Freedom Songs and Beyond **C-4 b, c**

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

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

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

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

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

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	5 pts	Week 1
Module 3 Assignment	10 pts	Week 3
Module 5 Assignment	10 pts	Week 5
Module 7 Research Paper	25 pts	Week 7
Yellowdig Posts	5 pts	All Weeks
Total	100 pts	

Assignments

Module 1 C-2 C-3

The purpose of this assignment 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.

Then, in a 350-700 word essay, explain in your own words how protest art fulfills an important social function. Illustrate your essay with cited quotes from both texts AND any illustration(s) from your personal knowledge of the arts you can think of.

Module 3

Select any music video of a socially relevant hip hop song of your choice and analyze 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.
2. **Formal Analysis**– how is this put together physically and compositionally and identifying style or subject matter. What relationships do the elements sustain?
3. **Interpretation** – 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** – 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 on how the song does or does not qualify as a *protest song*.

You want to apply these general questions to the song you selected and address 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.

C-4 d

You will need about 1,050 – 1,400 words for this analysis. Please make sure to read Danny Hoch's *Manifesto* (in Module 2 Learning Materials) before you answer the questions, and incorporate some of his ideas. Include a link to the video you are discussing (make sure it's hyperlinked), and cite all your sources in correct format (APA or MLA).

Module 5

For this short paper, do a "close reading" of any poem written by a woman that deals with female identity and/or the social standing of women. 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 them to your selected poem. For context, it might also be helpful to survey the poet's biographical information.

With Audre Lorde's *Poetry is Not a Luxury* essay in mind, include a discussion of why 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 the poet chose to write a poem rather than an essay.

Make sure to correctly cite all your sources. Use a consistent format for your paper (MLA or APA). Your paper should be between 1,400 and 1,750 words long.

C-4 d

Week 7

For this 10-15 page paper (3,500-5,250 words), you will research 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 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 an activist movement of interest C-2 C-3
- Select a minimum of 3 representative works of art associated with the movement (if the works are minor, such as memes, please select a larger variety to discuss)

- Give a brief overview of the movement for context
- Discuss the works of art in detail by giving names of artists, years of publication, and detailed descriptions as well as in-depth interpretations of how the pieces represent the movement that engendered them.
- For each work of art, assess how and why it is effective in its impact on the audience.

Make sure to provide appropriate documentation 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.

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).

For your own protection, you should keep a copy of everything you hand in, and you should keep your graded assignments at least until grades are finalized at the end of the semester in the event you wish to contest any grades. All assignments, unless otherwise announced by the instructor, **MUST** be submitted to the designated area of Canvas. Do not submit an assignment via email.

Assignment due dates follow Arizona Standard time. Click the following link to access the [Time Converter](#) to ensure you account for the difference in time zones. Note: Arizona does not observe daylight savings time.

Grading Scale

100-93	A
92 – 90	A-
89 – 88	B+
87 – 83	B
82 – 80	B-
79 – 78	C+
77 – 70	C
69 – 60	D
Below 60	E

Course Time Commitment

Coursework includes all learning activities including reading, watching videos, studying, and completing assignments. Arizona Board of Regents (ABOR) requires 45 hours of coursework per credit for college-level courses, which translates to:

- 1 credit hour = 45 total hours
- 2 credit hours = 90 total hours
- 3 credit hours = 135 total hours
- 4 credit hours = 180 total hours
- 5 credit hours = 225 total hours

ASU courses range in length from 6 weeks to 15 weeks. Below is a breakdown of the 135-hour required time commitment for a three-credit course divided among weeks for courses of various lengths.

Course Length	Time on Coursework per Week for a 3-credit course	Total Time Requirement for a 3-credit Course
6 weeks	22.5 hours	135 hours
7.5 weeks	18 hours	135 hours
8 weeks	17 hours	135 hours
15 weeks	9 hours	135 hours

Drop and Add Dates/Withdrawals

If you are unable to take this course for any reason, be aware that there is a limited timeline to [drop or add the course](#). Consult with your advisor and notify your instructor to add or drop this course. If you are considering a withdrawal, review the following ASU policies: [Withdrawal from Classes](#), [Withdrawing as a Financial Aid Recipient](#), [Medical/Compassionate Withdrawal](#), and a [Grade of Incomplete](#).

Grade Appeals

Students must first speak with the instructor of the class to discuss any disputed grades. If, after review, a resolution is not achieved, students may proceed with the appeal process. Student grade appeals must be processed in the regular semester immediately following the issuance of the grade in dispute (by commencement for fall or spring), regardless whether the student is enrolled at the university. Complete details are available in the [CISA Grade Appeals policy](#).

Academic Integrity

Academic honesty is expected of all students in all examinations, papers, 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 provost.asu.edu/academicintegrity.

If you fail to meet the standards of academic integrity in any of the criteria listed on the university policy website, sanctions will be imposed by the instructor, college, and/or dean. Academic dishonesty includes, but is not limited to, cheating on an academic evaluation or assignment, plagiarizing, academic deceit (such as fabricating data or information), or falsifying academic records. Turning in an assignment (all or in part) that you completed for a previous class is considered self-plagiarism and falls under these guidelines. Any infractions of self-plagiarism are subject to the same penalties as copying someone else's work without proper citations. Students who have taken this class previously and would like to use the work from previous assignments should contact the instructor for permission to do so.

If you have any questions about your work and the academic integrity policy, please discuss your assignment or concerns with your instructor, teaching assistant, or your college Academic Integrity Officer in advance of submitting an assignment. Student resources on Sun Devil Integrity and strategies for completing your work with integrity and avoiding plagiarism are available here: [ASU Student Resources for Academic Integrity](https://provost.asu.edu/academicintegrity) or provost.asu.edu/academicintegrity for more information.

Harassment Prohibited

ASU policy prohibits harassment on the basis of race, sex, gender identity, age, religion, national origin, disability, sexual orientation, Vietnam era veteran status, and other protected veteran status. Violations of this policy may result in disciplinary action, including termination of employees or expulsion of students. Students are encouraged to report harassment to instructors and the Dean of Students Office.

Student Conduct

ASU and the College of Integrative Sciences and Arts expects and requires its students to act with honesty, integrity, and respect. Required behavior standards are listed in the [Student Code of Conduct and Student Disciplinary Procedures](#), [Computer, Internet, and Electronic Communications policy](#), [ASU Student Academic Integrity Policy](#), and outlined by the [Office of Student Rights & Responsibilities](#). Anyone in violation of these policies is subject to sanctions. [Students are entitled to receive instruction free from interference](#) by other members of the class. An instructor may withdraw a student from the course when the student's behavior disrupts the educational process per [Instructor Withdrawal of a Student for Disruptive Classroom Behavior](#). The Office of Student Rights and Responsibilities accepts [incident reports](#) from students, faculty, staff, or other persons who believe that a student or a student organization may have violated the Student Code of Conduct.

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

Title IX

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 to discuss any concerns confidentially and privately. ASU online students may access 360 Life Services, <https://goto.asuonline.asu.edu/success/online-resources.html>.

Student Accessibility and Inclusive Learning Services (SAILS)

Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to the instructor at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of eligibility from the Student Accessibility and Inclusive Learning Services is required. Disability information is confidential.

Student Accessibility and Inclusive Learning Services (eoss.asu.edu/drc)

Email: DRC@asu.edu

DRC Phone: 480-965-1234

DRC FAX: 480-965-0441

Tutoring

Free tutoring support is available in person and online for most courses. Services are offered through ASU's University Academic Success Programs for currently enrolled students.

- Tutoring is available in math, business, science, statistics, and engineering courses.
- Writing tutoring is available for any writing project at any stage of the writing process.
- Supplemental Instruction (SI) facilitates collaborative study groups for selected courses.
- Graduate academic tutoring is available for writing and statistics.
- Academic skills tutoring can help with critical reading, study skills, note taking, and more.
- Resources are available through our YouTube channel, Zoom recordings, and handouts.

Visit <https://tutoring.asu.edu> or call (480) 965-9072 for more information about these services, to view our schedules, or to book an appointment.

Statement on Inclusion

Arizona State University is deeply committed to positioning itself as one of the great new universities by seeking to build excellence, enhance access, and have an impact on our community, state, nation, and the world. To do that requires our faculty and staff to reflect the intellectual, ethnic, and cultural diversity of our nation and world so that our students learn from the broadest perspectives, and we engage in the advancement of knowledge with the most inclusive understanding possible of the issues we are addressing through our scholarly activities. We recognize that race and gender historically have been markers of diversity in institutions of higher education. However, at ASU, we believe that diversity includes additional categories such as socioeconomic background, religion, sexual orientation, gender identity, age, disability, veteran status, nationality, and intellectual perspective.

Mental Health

As a student, like anyone else, you may experience a range of challenges that can interfere with learning, such as strained relationships, increased anxiety, substance use, feeling down, difficulty concentrating, and/or lack of motivation. These emotional health concerns or stressful events may diminish your academic performance and/or reduce your ability to participate in daily activities. ASU Counseling Services provides counseling and crisis services for students who are experiencing a mental health concern. Any student may call or walk-in to any ASU counseling center for a same-day or future appointment to discuss any personal concern. Here is the website: eoss.asu.edu/counseling. After office hours and 24/7 ASU's dedicated crisis line is available for crisis consultation by calling 480-921-1006.

Establishing a Safe Environment

Learning takes place best when a safe environment is established in the classroom. In accordance with [SSM 104-02](#) of the Student Services Manual, students enrolled in this course have a responsibility to support an environment that nurtures individual and group differences and encourages engaged, honest discussions. The success of the course rests on your ability to create a safe environment where everyone feels comfortable to share and explore ideas. We must also be willing to take risks and ask critical questions. Doing so will effectively contribute to our own and others' intellectual and personal growth and development. We welcome disagreements in the spirit of critical academic exchange, but please remember to be respectful of others' viewpoints, whether you agree with them or not.

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.

Prohibition of Commercial Notetaking Services

In accordance with [ACD 304-06 Commercial Note Taking Services](#), written permission must be secured from the official instructor of the class in order to sell the instructor's oral communication in the form of notes. Notes must have the note taker's name as well as the instructor's name, the course number, and the date.

Course Evaluation

Students are expected to complete the course evaluation. The feedback provides valuable information to the instructor and the college and is used to improve student learning. Students are notified when the online evaluation form is available. The results are always anonymous and cannot be reviewed by the instructor/department until after final grades have been posted.

Trigger Warning

Please note that some course content may be deemed offensive by some students, although it is not my intention to offend anyone. In addition, some materials that we link with online might also be considered offensive, troubling, or difficult to review in terms of language or graphics. I attempt to provide warnings when introducing this kind of material; yet, if I forget to do so, or if something else (in my materials or posts from fellow students) seems offensive, please contact me at EMAIL@asu.edu, or the faculty head, [<NAME>](#).

Academic Affairs Manual

For a complete guide to Arizona State University course policies, please refer to the [Academic Affairs Manual \(ACD\)](#).

Syllabus Disclaimer

The syllabus is a statement of intent and serves as an implicit agreement between the instructor and the student. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. Remember to check your ASU email and the course site often.

Required Textbook

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

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