



Australia's
Global
University



ARTS2128

Art and Social Change

Term Two // 2020

Course Overview

Staff Contact Details

Convenors

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School Contact Information

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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Course Details

Credit Points 6

Summary of the Course

Artistic strategies provide powerful means of making social and political messages heard by a wider audience. Culture jamming, flash mobs, guerrilla theatre, and online activism are making an impact across political campaigning, social advocacy, and community mobilisation. This course will introduce you to significant developments and debates about using art to inspire change and to intervene within public space. You will have an opportunity to work with your peers to devise your own form of activism or community-engagement around an issue of your choice.

Course Learning Outcomes

1. Identify significant moments and debates in the development of public art, activism, and the politics of public space in the 20th and 21st centuries
2. Assess key theoretical concepts as well as practical modes of activism and public awareness-raising, and apply them to contemporary issues
3. Work collaboratively with others in undertaking research and presentation of findings

Teaching Strategies

Readings, videos, and a combination of online and face-to-face lectures will provide historical context and critical terminology for understanding the various interrelations between art and activism. A flipped model of tutorials will support student-led engagement with issues and case studies of their own choosing, leading toward the development of the final group project that devises a way to mobilise public awareness around a current issue.

Assessment

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Class Blog	30%	Not Applicable	1,2
Case Study Presentation	30%	14/07/2020 09:00 AM	1,2
Group project	40%	13/08/2019 05:00 PM	2,3

Assessment Details

Assessment 1: Class Blog

Start date:

Details:

Contribute weekly in weeks 1-5 to class blog, based on assigned tasks. Assessed by rubric.

Feedback via LMS

Additional details:

These will be short responses to prompts from online materials or hands-on tasks undertaken outside of class during weeks 1-5. They will be due by the specified time every week, with penalty for lateness.

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Case Study Presentation

Start date:

Details:

You are asked to demonstrate appropriately selected theories and concepts from the course in relation to an independently researched case study.

8-minutes. Assessed by rubric with written comments.

Feedback via LMS

Submission notes: Submit a 1,000 word version, with references, by 5pm on Thursday 16 July.

Turnitin setting: This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

Assessment 3: Group project

Start date:

Details:

Work in small groups to devise a form of activism, performance, or mobilization. This action may remain conceptual but should be detailed in its plan for execution, and should be based on both primary and secondary research into a contemporary issue. Each group will produce a form of document that is appropriate to the action.

Each student will receive written feedback on the overall group project and on his or her own contribution as well as a numerical grade.

Feedback via LMS

Turnitin setting: This is not a Turnitin assignment

Attendance Requirements

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 1 June - 5 June	Lecture	“Irresistible images” : Protest as performance. <i>Thinking about the “stagecraft” of activism; activating the imagination and feelings; care and “somatic” experience</i>
	Reading	Stephen Duncombe and Steve Lambert, ‘The Art of Activism’
	Homework	Short blog task in preparation for week 2: "community questionnaire"
Week 2: 8 June - 12 June	Lecture	“Nothing about us without us” : Working with community. <i>Public art and “plop art”; community art; social practice/socially engaged art (SEA); intervention v. integration; “artwashing”; ethics of participation and community engagement</i>
	Project	Petra Kuppens, "Introducion" in <i>Community Performance: An Introduction</i> ; Pablo Helguera, "Community" in <i>Education for Socially Engaged Art: A Materials and Techniques Handbook</i>
	Homework	Short blog task in preparation for week 3: A mis-guide to your home.
Week 3: 15 June - 19 June	Lecture	“Space invaders” : Space, power, and agency. <i>Disciplinary power; the panopticon and surveillance space; “non-places”; gendered and racialised space; walking as art; “psychogeography”, “mis-guides”, and other creative activation of space</i>
	Reading	Michel Foucault, excerpts from 'Docile bodies' and 'The Means of Correct Training'; Nirmal Puwar, "Dissonant Bodies", in <i>Space Invaders: Race, Gender and Bodies Out of Place</i>
	Homework	Short blog task in preparation for week 3: Consumer report
Week 4: 22 June - 26 June	Lecture	“The consumer strikes back” : Performing the consumer. <i>“Mimesis” and consumer experiences; brandscapes; emotional labour; “habitus”; culture jamming; satire and pranksters</i>
	Reading	Maurya Wickstrom, ‘Introduction’ and ‘On the Move at Niketown and Ralph Lauren’ in <i>Performing Consumers: Global Capital and Its Theatrical Seductions</i>
	Homework	Short blog task in preparation for week 5:

		Information activism
Week 5: 29 June - 3 July	Lecture	“Tweets and the streets” : Online spaces and new forms of action. <i>From utopian visions of “Cyberspace” to contemporary social media; “counter power” and new media; “slacktivism”; “Cute Cats” theory; information activism; tactical media; online space as “heterotopia”.</i>
	Reading	Paolo Gerbaudo, “Introduction” to <i>Tweets and the Streets: Social Media and Contemporary Activism</i> ; Malcolm Gladwell, ‘Why the revolution will not be tweeted’
Week 6: 6 July - 10 July		Flex week - prepare for week 7 presentation
Week 7: 13 July - 17 July	Presentation	Festival of Ideas: individual presentations (assessed) of examples of creative activism and community organisation, to inspire the group projects in the final weeks.
Week 8: 20 July - 24 July		Student-led updates. Group project work. Case study: Suzanne Lacy, <i>3 Weeks in May</i>
Week 9: 27 July - 31 July		Student-led updates. Group project work. Case study: Christoph Schlingensief, <i>Ausländer Raus</i>
Week 10: 3 August - 7 August		Student-led updates. Group project work. Case study: PLATFORM, <i>Art Not Oil</i>
Week 11: 10 August - 10 August	Assessment	Final group project due

Resources

Prescribed Resources

All resources on Online Reading List at

https://ap01-a.alma.exlibrisgroup.com/leganto/public/61UNSW_INST/lists/32754063130001731?auth=LQCAL

Recommended Resources

The publication and website *Beautiful Trouble*, and the follow-up publication *Beautiful Rising*, are terrific resources to which we will refer several times. The bookstore should have copies of the publication:

Boyd, Andrew, and Dave Oswald Mitchell, eds., *Beautiful Trouble: A Toolbox for Revolution* (New York and London: O/R Books, 2012)

Abujbara, Juman, Andrew Boyd, Dave Oswald Mitchell, and Marcel Taminato, eds., *Beautiful Rising: Creative Resistance from the Global South* (New York and London: O/R Books, 2018)

And the websites are <http://beautifultrouble.org> and <https://beautifulrising.org/>

Other recommended collections on public art and activism:

Doherty, Claire, ed., *Public Art (Now): Out of Time, Out of Place* (London: Art / Books, 2015)

Felshin, Nina, ed., *But Is It Art? The Spirit of Art As Activism* (Seattle: Bay Press, 1994)

McLagan, Meg, and Yates McKee, *Sensible Politics: The Visual Culture of Nongovernmental Activism* (New York: Zone Books, 2012)

Neal, Lucy, *Playing for Time: Making Art as If the World Mattered* (London: Oberon Books, 2015)

Notes from Nowhere, *We Are Everywhere: The Irresistible Rise of Global Anticapitalism* (London: Verso, 2003)

steirischer herbst and Florian Malzacher, eds., *Truth Is Concrete: A Handbook for Artistic Strategies in Real Politics* (Berlin: Sternberg Press, 2014)

Thompson, Nato, and Gregory Sholette, eds., *The Interventionists: Users' Manual for the Creative Disruption of Everyday Life* (Cambridge MA: MIT Press, 2004)

Thompson, Nato, ed., *Living as Form: Socially Engaged Art from 1991-2011* (Cambridge MA and London: MIT Press, 2012)

Weibel, Peter, ed., *Global Activism: Art and Conflict in the 21st Century* (Cambridge MA and London: MIT Press, 2015)

Course Evaluation and Development

I value your feedback and will use the myExperience anonymous survey, as well as in-class reflection, to inform how I shape future teaching.

Submission of Assessment Tasks

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au . Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

<http://subjectguides.library.unsw.edu.au/elise/aboutelise>

Academic Information

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- examination procedures;
- special consideration in the event of illness or misadventure;
- student equity and disability;
- and other essential academic information, see

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Image Credit

Liberate Tate, *Human Cost*, Duveen Gallery, Tate Britain (2011). The performance took place on the first anniversary of the start of the BP Gulf of Mexico disaster. It lasted for 87 minutes, one for every day of the spill. Image from <https://www.liberatetate.org.uk/performances/human-cost-april-2011/> (no copyright)

CRICOS

CRICOS Provider Code: 00098G

Acknowledgement of Country

We acknowledge the Bedegal people who are the traditional custodians of the lands on which UNSW Kensington campus is located.