

Supplemental Learning Plan: Course Classification
Updated and Revised 09.11.2020

Applicant Name (last name, first name): Phinizy, Carolyn

Course Title: Senior Seminar

Course Number: ARTH 490

Date of application: October 12, 2020

LEVEL 4

Note: Level 4 involves hands-on learning as well as a high level of both reflection and mentoring. Additionally, evidence of integration of learning must be present. Answer all questions below.

Hands-on

1. Describe the hands-on activity or activities that students complete during the semester

In this course students will take turns preparing for and leading weekly discussions; additionally, students will develop an original research question and undertake rigorous research of their topic, which will culminate in a presentation to peers and a final paper.

2. Estimate the amount of time students will spend on this active/hands-on experience

Students will spend 3 hours each week engaged in classroom discussion and 6-9 hours each week preparing for discussion and developing their research projects.

3. Describe how this experience reinforces one or more of the learning goals of the course

This activity is directly related to three of the course-level learning outcomes:

- Analyze art historical writing and cultural criticism by assessing argumentation and methodology.
- Conduct original, independent research about a topic related to the course and write an extended, well-documented research paper on that topic using appropriate art historical methods and analysis.
- Present your research in a presentation using appropriate visuals.

This activity is also directly connected to our program-level goals:

- The undergraduate program in art history provides rigorous learning experiences leading to strong professional skills.
- The undergraduate program in art history provides a depth of disciplinary knowledge.

And program-level learning outcomes:

- Students will demonstrate the ability to conduct rigorous research and write papers that incorporate visual analysis and current scholarship in the interpretation of artworks.
- Students will demonstrate the ability to interpret works of art in relationship to the historical, cultural and/or geographical contexts in which they were made.

Reflection

4. Describe how reflection will be purposefully embedded throughout this course:

Reflection is embedded throughout the course through the use of weekly discussion and the scaffolded development of a research project with multiple opportunities for instructor and peer feedback.

5. Indicate the specific learning objective(s) that the planned reflection activities/assignments will reinforce

These activities will reinforce all course-level learning objectives:

- Interpret and contextualize art forms drawn from a broad range of art practices, geographical areas, and time periods relevant to the course theme.
- Analyze art historical writing and cultural criticism by assessing argumentation and methodology.
- Conduct original, independent research about a topic related to the course and write an extended, well-documented research paper on that topic using appropriate art historical methods and analysis.
- Present your research in a presentation using appropriate visuals.

6. Explain how the reflection activities/assignments will be used to evaluate student learning

Discussion will be used as a form of summative assessment to gauge students' understanding of the course material as well as means to gauge students' engagement with interpretive and analytical practices relevant to art history. Scaffolded benchmarks of both the final presentation and final paper will similarly serve as summative assessment of progress toward the final formative assessments.

7. Describe the proposed format for the reflection activity/activities in this course (e.g., discussions, journaling, etc.)

This course will include discussions as well as scaffolded benchmark assignments including, but not limited to, the articulation of a research question, development of a preliminary bibliography, and development of an outline for instructor and peer feedback.

In addition to these reflection activities, some faculty might elect to engage students in self-reflective writing and informal self-evaluation as a form of summative assessment.

8. Describe the way(s) in which reflection in this course will challenge students to think more critically

Discussion of advanced readings on a particular topic germane to the course content will challenge students to consider critically and compare varying styles of argumentation, types of evidence, and elements of style in art historical writing. By completing scaffolded benchmark assignments and receiving feedback, students will engage in meaningful reflection through the editing process as they refine their research question, select and analyze sources, and develop a research methodology.

Mentoring

9. Describe how weekly points of reciprocated exchange between mentee and mentor will occur

Weekly points of exchange will emerge through class meetings and discussion. Students will take turns preparing and leading weekly discussion, which will provide opportunities for mentorship and guidance from the instructor.

Additional opportunities for one-to-one mentorship will occur when students receive feedback and guidance about their research projects through summative and formative assessment as well as through guided conversation about academic and professional goals following graduation.

10. List the guiding principles or parameters of mentoring that are being used in this course

Our primary guiding principles of mentorship in this course build upon the mentorship that students have received at key points throughout their degree program. Namely, this course uses the following parameters to extend and expand student mentoring:

- Provide regular and individualized verbal and written feedback
- Engage students in conversation and reflection pertaining to their academic and professional goals
- Counsel students in how to best apply skills and knowledge from the course to achieving their future goals, such as applying to graduate school

11. Describe the strategy that will be used to evaluate the effectiveness of the mentoring used in this course

Student performance and improvement over time on summative and formative assessment will be one measure of the effectiveness of mentoring in the course. While

not included formally in the department's current program-level assessment plan, a possible strategy for gauging the effectiveness of mentoring in the course would be to provide opportunities for student feedback in the form of a survey administered either during or in the semester following the course.

Integrated Learning

12. Describe the assignments and exercises that will be used to promote critical thinking, synthesis, and transfer

In this capstone course, students will synthesize the knowledge and skills gained throughout their time in the program through core courses (see Department of Art History BA Program Assessment Plan below) as well various upper-level elective courses in art history. As a culminating demonstration of these skills and knowledge, students will give a presentation and produce a final paper.

- Presentation: 15-minute presentation delivered in a mini-symposium in which all research projects will be presented as art history conference-style papers. The standard in art history is to present illustrative slides while reading from a pre-written script
- Final Paper: 8-10 page research paper about a topic of the student's choosing related to topics or issues explored in class and relevant to the student's academic and professional goals. The assignment is scaffolded to include a proposal and an outline with a preliminary bibliography of at least six scholarly sources. All final papers must have proper citation and bibliographies using Chicago Manual of Style.

13. Describe the artifact of learning (e.g., e-portfolio, capstone project) used in this course that will demonstrate how students have integrated their hands-on experience with academic/disciplinary knowledge

See assignment descriptions in Question 12 as well as rubrics for the ARTH 490 Presentation and Final Paper included below.

14. Explain the ways in which students will present/demonstrate their learning from this course.

See assignment descriptions in Question 12 as well as rubrics for the ARTH 490 Presentation and Final Paper included below.

15. Describe which of the explicitly stated learning outcomes/goals for this course relate to integrative learning

- Students will demonstrate the ability to give a successful presentation that utilizes a clear methodology and offers a compelling argument.

- Students will demonstrate the ability to craft a successful art history research paper that utilizes a clear methodological approach and provides original and engaging interpretations of artworks using visual and/or contextual analysis.

16. Explain how students' integration of learning will be assessed (e.g., AAC&U Integrative Learning VALUE rubric, etc)

The Department of Art History has created assessment rubrics for each core major requirement: ARTH 292: Writing for Art History (presentation and paper); ARTH 390: Art Historical Methods (paper); and ARTH 490: Senior Seminar (presentation and paper). The rubrics are designed to help faculty gauge students' skills development and knowledge acquisition during their time in the program. The rubrics for ARTH 490 (included below) represent the culmination of the skills and knowledge assessed in the rubrics for course assignments completed earlier in the sequence, ARTH 292 and ARTH 390.

Department of Art History
Assessment Plan for Art History BA Curriculum
BA-ARH-AL

Mission Purpose and Statement

The mission of the undergraduate program in art history is to equip students with the knowledge, skills, and theoretical foundation for careers in arts and cultural organizations and/or to pursue graduate study.

The purpose of the BA curriculum is to provide students with a thorough grounding in the liberal arts and humanities, with a concentration of coursework in art history. Students gain knowledge of art of the past from a global perspective; visual literacy skills; tools and techniques of research; and ability to assess the quality of scholarship and criticism. The curriculum also prepares students for the more rigorous research expectations of graduate school, including competence in a foreign language.

Program Goals, Learning Outcomes, Direct and Indirect Measures

Goal	Expected Learning Outcomes	Direct Measures	Indirect Measures
The undergraduate program in art history provides a general knowledge of principal monuments and artists of major periods of the past.	Students will demonstrate a command of art historical terminology and the ability to identify key works of art in relationship to historical contexts.	Tests in ARTH 103 and ARTH 104	End of course evaluations
The undergraduate program in art history provides rigorous learning experiences leading to strong professional skills.	Students will demonstrate the ability to conduct rigorous research and write papers that incorporate visual analysis and current scholarship in the interpretation of artworks.	Writing assignment for ARTH 292 Presentation for ARTH 292 Final paper for ARTH 490	End of course evaluations
The undergraduate program in art history provides general knowledge of research methods within the field.	Students will demonstrate the ability to read critically and apply art historical research methods used in research papers.	Final paper for ARTH 390	End of course evaluations
The undergraduate program in art history provides a depth of disciplinary knowledge.	Students will demonstrate the ability to interpret works of art in relationship to the historical, cultural and/or geographical contexts in which they were made.	Final paper for ARTH 490	End of course evaluations

ARTH 490 Presentation Rubric

Used for assessing student success in reaching the following learning outcome: Students will demonstrate the ability to give a successful presentation that utilizes a clear methodology and offers a compelling argument.

Score of 17 needed to pass; score of 23 is good; score of 26 or higher is exemplary.

A: 28-26

B: 25-23

C: 22-20

D: 19-17

F: 16 or less

Criteria	Excellent	Good	Fair	Poor/Unacceptable
Thesis	Writer's central thesis is readily apparent to the reader. Paper has an argument that is interesting and original/creative	Writing has a clear thesis or argument but may sometimes digress from it. The thesis is obvious or lacks a compelling argument.	Central thesis or argument is not consistently clear throughout the presentation.	Thesis or argument is generally unclear. Argument may be missing.
Method	Identifies and explains the method of analysis for the audience.	Identifies the method of analysis, but is unclear on its application to topic discussed.	Alludes to methods but is unclear on which is used in analysis and how it is applied	Does not identify method for audience.
Organization	Ideas are arranged logically to support the purpose or argument. They flow smoothly from one to another and are clearly linked to each other. The audience can follow the line of reasoning.	Ideas are arranged logically to support the purpose or argument. They are usually linked to each other. For the most part, the audience can follow the line of reasoning.	In general, Ideas are arranged logically, although occasionally ideas fail to make sense together. The audience is fairly clear about what the presenter intends to communicate.	Ideas are mostly not organized logically. Ideas do not make much sense together. The audience is mostly unclear about what the presenter intends to communicate.
Visuals	Presents clearly relevant images used to support the main argument of the presentation. The images are of good quality, well organized and effectively discussed by the speaker.	Presents relevant images. They support the main argument but are perhaps not always used to effectively support the main thesis. Images are not of the best quality but are well organized.	Images are used but not all support the argument or some appropriate and accessible images seem to be missing. Images are sometimes used to support the thesis. Some are of poor quality.	No images, or images that do not connect to the thesis. They are of poor quality and not discussed.
Research and Content	Speaker seems in command of the research and ideas. Information is accurate and is sufficient to support ideas.	Speaker seems mostly in command of the research and ideas presented. Information is accurate though at times lacking.	Speaker is not always in command of the research or ideas presented. While mostly accurate, some information is lacking.	Speaker has little command of research. Much of the presented material is inaccurate.
Delivery	Speaking manner is clear, persuasive, confident and engages with the audience. No mono-tone or reading from the power-point, etc.	Speaking manner is clear though at times wavering. Presenter engages with audience and attempts to avoid mono-tone.	Speaking manner often awkward and halting, though attempts are made to be clear and audience can follow the presenter's argument.	Speaking manner is mostly awkward and halting. The audience has difficulty following the line of reasoning. The presenter relies mostly on reading information from slides.
Length	Time is perfect within a minute.	Time is long by 1-2 minutes or under by 2-3 minutes.	Time is significantly over or under but less than 5 minutes.	Time is over 5 minutes too long or too short.

ARTH 490 Research Paper Rubric

Used for assessing student success in reaching the following learning outcomes: Students will demonstrate the ability to craft a successful art history research paper that utilizes a clear methodological approach and provides original and engaging interpretations of artworks using visual and/or contextual analysis. Score of 19 needed to pass; score of 25.5 is good; score of 28.5 or higher is exemplary.

A: 32-28.5

B: 28.25.5

C: 25-22.5

D: 22-19

F: 18.5 or less

Criteria	Excellent	Good	Fair	Poor/Unacceptable
Thesis	Writer's central thesis is readily apparent to the reader. Paper has an argument.	Writing has a clear thesis or argument but may sometimes digress from it	Central thesis or argument is not consistently clear throughout the paper	Thesis or argument is generally unclear. Argument may be missing.
Content	Balanced presentation of relevant and legitimate information that clearly supports a central purpose or argument and shows a thoughtful, in-depth analysis of a significant topic. Reader gains important insights.	Information provides reasonable support for a central purpose or argument and displays evidence of a basic analysis of a significant topic. Reader gains some insights.	Information supports a central purpose or argument at times. Analysis is basic or general. Some information not relevant or needed. Reader gains few insights.	Central purpose or argument is not clearly supported. Analysis is vague or not evident. Paper may have large "info dumps." Reader is confused or may be misinformed.
Organization	Ideas are arranged logically to support the purpose or argument. They flow smoothly from one to another and are clearly linked to each other. The reader can follow the line of reasoning.	Ideas are arranged logically to support the purpose or argument. They are usually linked to each other. For the most part, the reader can follow the line of reasoning.	In general, the writing is arranged logically, although occasionally ideas fail to make sense together. The reader is fairly clear about what the writer intends to communicate. Some paragraphs may lack conclusions.	Writing is mostly not arranged logically. Ideas do not make much sense together. The reader is mostly unclear about what the writer intends to communicate. Many paragraphs may lack conclusions.
Use of References and Bibliography	Compelling evidence from professionally legitimate sources is given to support claims. Attribution is clear and fairly represented.	Professionally legitimate sources that support claims are generally present and attribution is, for the most part, clear and fairly represented.	Although attributions are occasionally given, many statements seem unsubstantiated. Reader is confused about source of information and ideas.	References seldom/never cited to support arguments or references are cited but do not support an argument.
Quality of References	Primary sources, peer reviewed journals, museum catalogues, other approved sources. Reader has confidence in the information and ideas harvested by the writer.	Most references professionally legitimate, a few are questionable; reader is uncertain of the reliability of some sources.	Most references are from sources that are of uncertain reliability. Reader doubts accuracy of much of the material presented.	Virtually no sources that are professionally reliable. Reader seriously doubts the value of the material, may stop reading.
Prose	Writing is compelling, hooks the reader and sustains interest throughout.	Writing is generally engaging but has some dry spots. In general it is focused and holds the reader's attention.	The writing is dull and unengaging. Though the paper has some interesting parts, the reader finds it difficult to maintain interest.	The writing has little personality. Reader quickly loses interest, may stop reading.
Mechanics (grammar etc)	Writing is free or almost free of errors.	There are occasional errors, but do not distract	Writing has many errors and reader is distracted by them.	Meaning is obscured by the number of errors. Reader may stop reading.

		the reader or obscure meaning.		
Length	Length is appropriate for assignment and topic.	Length is close to appropriate for assignment and topic.	Paper is too long or too short for assignment.	Paper is far too long or too short for assignment.

[ARTH 490: Senior Seminar Sample Syllabus]

490: ART AND THE NOBODIES

Online Senior Capstone

DEPARTMENT OF ART HISTORY

FALL SEMESTER 2020

ARTH 490

Title: Senior Seminar: Art and the Nobodies

Meeting Times and Days: W, 10:00am-12:40pm

Room: online

Instructor: Tobias Wofford

Contact Information: twofford@vcu.edu

Office Hours: I am readily available for zoom office hours by appointment Monday-Friday. Do not hesitate to arrange a meeting

Office Location: online via zoom

COURSE DESCRIPTION

From VCU Bulletin, 2018-19 Edition: "A study of a specific topic, artist, movement or style in a seminar format. Students will produce an extended research project to fulfill the seminar requirements. Fulfills School of the Arts writing intensive requirement."

Art often functions to glorify great and important persons, and art history often focuses on artistic geniuses and royal or wealthy patrons. But what about art that engages with nobodies? Whether through concepts of the "people", the proletariat, or even the subaltern, artists and artworks have also attempted to represent and engage with every-day, nameless and marginalized people. This course will consider case studies in which nobodies are the center of the cultural, and artistic frame. We will consider categories such as outsider-artists, images of workers, and depictions of the masses or the multitude.

LEARNING OUTCOMES

Upon successful completion of the course, a student should be able to:

- Interpret and contextualize art forms drawn from a broad range of art practices across the 19th and 20th centuries in light of art historical debates about representation.
- Discuss the issues and ethics around the representation of peoples and art practices that are often marginalized, "othered," or excluded from art historical discourses.
- Analyze art historical writing and cultural criticism by assessing argumentation and methodology.

- Conduct original, independent research about a topic related to the course and write an extended, well-documented research paper on that topic using appropriate art historical methods and analysis.
- Present your research in a presentation using appropriate visuals.

TECHNOLOGY REQUIREMENTS

Participants need access to a personal computer (Mac or Windows) and the internet for major amounts of time for this course.

A browser that is compatible with Canvas.

A webcam and microphone on your computer. A cell phone camera and microphone may suffice depending on the quality of the cell phone. It is your responsibility to ensure your cell phone and microphone is able to allow for real time video conferencing and video and audio recording. This course will meet weekly through “Zoom” you should ensure you have a web camera, microphone and speakers in order to participate. You should enable your video and microphone during our meetings so everyone can see and hear one another.

You will need access to word processing software such as Microsoft word or google docs. Please note that any software you use must be able to save files as Microsoft files (for example .doc or .docx) or PDF

Adobe Acrobat Reader or an equivalent PDF reader.

STUDENT RESPONSIBILITIES

Please take a look at the resources for return to campus in fall 2020 (One VCU: Responsible Together) available at: <https://together.vcu.edu/students/>

Requesting accommodations

(from One VCU: Responsible Together)

The university recognizes that some students who previously did not need Section 504 Academic Accommodations, and who have a qualifying condition or disability, may need support or assistance during the return to campus process. A modified approach for the temporary and more permanent need for accommodation has been developed and implemented to provide students with full access to programs and activities related to their academic majors. Because every case is different, student requests are evaluated on a case-by-case basis. Please share your need for an accommodation with the [Student Accessibility and Education Office](#), or for MCV Campus students, the [Division for Academic Success](#), after you have worked directly with your faculty member.

Health and well-being

(from One VCU: Responsible Together)

Navigating the anticipated stressors of daily life can often be challenging enough. When unexpected stressors emerge or when we are faced with uncertainty, it can be tough to know how to cope. Try out some of these [tips and resources for health and wellness](#) to see if they are a right fit for you.

Symptoms or Diagnosis: If an on-campus student identifies symptoms, has tested positive for COVID-19 or has come into contact with someone diagnosed with COVID-19, that student should contact [University Student Health Services](#). At that point, isolation should begin and contact tracing will be performed by Student Health Services. Symptoms will be monitored and the student should refer to a medical provider if symptoms worsen or be released from isolation after 14 days, if symptom-free.

Nondiscrimination policy

(from One VCU: Responsible Together)

VCU is committed to providing a safe, equitable and inclusive environment for all its employees, patients and students. Discrimination or discriminatory harassment is not only unlawful, it is harmful to the well-being of our university community. Our university’s core values, specifically those related to diversity and inclusion, have withstood many difficult situations and trying times, and they will not falter now.

Reports of discrimination, bullying, harassment and/or stereotyping of persons of color or those impacted by COVID-19 or otherwise, will not be tolerated. Be assured that VCU will make every effort to address and prevent the occurrence of unlawful discrimination and, if necessary, take prompt and appropriate action to remedy and prevent its reoccurrence. Every member of our community is asked to:

- ● Become familiar with the university’s policies on [Preventing and Responding to Discrimination](#) and [Duty to Report and Protection from Retaliation](#) in the VCU Policy Library.
- ● Consult with [Equity and Access Services](#) or [V CU Human Resources](#) for additional guidance on how to file a report of discrimination.
- ● Contact the [Office of Institutional Equity, Effectiveness and Success](#) (IES) on how to address and maintain a culture of inclusion.
- ● Encourage individuals who may need an ADA accommodation for a known or newly acquired disability, to contact the ADA/504 Coordinator in [ADA Services](#).
- ● Bookmark and share information on university or community agencies that offer support or services, such as [VCU’s Counseling Services](#) or [Ombudsperson](#).
- ● Explore training and educational opportunities on diversity and inclusion at [Excel Education](#) and through the [Office of Institutional Equity, Effectiveness and Success](#).
- ● Offer nonjudgmental support and empathy to those affected by current events and this health crisis.

COURSE REQUIREMENTS & ASSESSMENT

Assignment Breakdown

Participation/Attendance	20%
Weekly posts on discussion board	10%
Seminar leader	5%
Paper Topic proposal	5%
Bibliography and outline	10%
Presentation of Final project	15%
Final Paper (5-7 pages)	35%
Total	100%

- Specific rubrics for assignments will be posted on Canvas.

- Grades will be assigned by a percentage of the total: 90% and above = A; 80—89% = B; 70%--79 = C; etc.

Weekly meetings:

This course will meet weekly through Zoom. To facilitate more participation, it will be broken into two sections that will meet for 1 hour and 15 minutes each. The first section meets at 10am-11:15 am and the second meets 11:20am-12:35pm. You will be assigned a section before the beginning of week one. Attendance and participation are mandatory and a part of your grade.

Weekly Posts on the Discussion Board (Thesis and Questions):

Weekly Readings will be posted on Canvas.

Each week, you should read the materials (and watch or browse linked media) and contribute to the discussion board on Canvas. Your post should have two components. First, in your own words, you should provide a short summary of each writer's main argument (one or two sentences per reading). Second, you should pose a question about the reading or provide an image (not in the reading) that might foster fruitful discussion or provide context in relation to the reading.

Your post should be submitted by each Tuesday evening (7pm) before we meet on Wednesday and should correspond to the reading of that week.

Seminar Lead:

Once throughout the course, you will lead the seminar discussion. The seminar lead will bring images to help foster discussion and questions that will help continue the conversation. Seminar leads will be assigned during the Week one meeting. If you need help in preparing or access to images, do not hesitate to ask Professor Wofford.

Research Paper:

One 8-10 page research project is required for this course. The research paper can be about a topic of your choosing related to topics or issues explored in class. Please see me if you have questions about choosing a topic. The assignment also includes a proposal (due September 24) and an outline with a preliminary bibliography of at least six scholarly sources (due October 21), and a research presentation (weeks 13 and 14). All final papers must have proper citation and bibliographies using Chicago Manual of Style. (Final paper is due December 2)

Presentation

In the last two weeks of the course, we will have a mini-symposium in which all research projects will be presented as art history conference-style papers. The standard in art history is to present illustrative slides while reading from a pre-written script (it usually takes 2 minutes to read a double-spaced page). Your presentation should be 15 minutes.

COURSE CALENDAR

Week 1: Introduction: Organization and some thoughts on the Ethics of representing the voiceless or unheard

- Pre-meeting assignment: Read Eduardo Galeano's short poem "The Nobodies" (linked on Canvas). Consider: Who are Galeano's "nobodies"? What are their recourses to representation in history and in art? In what ways is the discipline of "art history" implicated in Galeano's poem? What are the ethics of representing the voiceless or unheard?

Week 2: The Peasants and Commoners:

- Shirley, Rosemary. "The Wide Margins of the Century: Rural Modernism, Pastoral Peasants, and Economic Migrations." In *A Companion to Modern Art*. Hoboken, NJ, USA: John Wiley & Sons, 2018. 283-98.
- Optional: Stephanie Porras, "Rural Memory, Pagan Idolatry: Pieter Bruegel's Peasant Shrines." *Art History* 34 (3) 2011: 486–509. doi:10.1111/j.1467-8365.2010.00799.x.

Week 3: The Subaltern:

Note: Gayatri Spivak Discusses specifically the expressions of subaltern women in the Indian sub-Continent. But how can this frame for reading and interpreting Political and cultural speech be read across the discipline of art history:

- Gayatri Chakravorty Spivak, "Can the Subaltern Speak?" In *Marxism and the interpretation of culture*, Cary Nelson ed. (Basingstoke: Macmillan, 1988) 271-313 (pay close attention to sections II and IV)
- Read also a section from Catherine Grant and Dorothy Price and Zehra Jumabhoy, "Decolonizing Art History: Questionnaire" in *art History* (February 2020): 9-10, 30-32

Week 4: The Enslaved: How to interpret acts of resistance

- Van Horn, Jennifer "The Dark Iconoclast": African Americans' Artistic Resistance in the Civil War South," *The Art Bulletin*, October 2017, Vol.99(4), p.133-167

Week 5: The Ethnographic "Other" through Photography and Film

- Gregory Delaplace, "More than Corpses, Less than Ghosts: A Visual Theory of Culture in Early Ethnographic Photography" *Visual Anthropology Review*, Spring 2019, vol. 35, Issue 1, pp. 37–49.
- Joanna Hearnes, "Telling and Retelling in the 'Ink of Light': Documentary Cinema, Oral Narratives, and Indigenous Identities," *Screen* 47:3 Autumn 2006, pp 307-326

Week 6: The Poor: Photography and Farm Security Administration:

- Winfried Fluck "Poor like Us: Poverty and Recognition in American Photography" *American Studies* (2010), Vol. 55, No. 1, Poverty and the Culturalization of Class (2010), pp. 63-93
- Look at the Library of Congress online archives and see more about the Farm project.
- <https://www.loc.gov/collections/fsa-owi-black-and-white-negatives/about-this-collection/>
- Look at the archival letters containing "shooting scripts" and other details about the image-making process. (the letter of captions by Dorothea Lange are worth looking at):
<https://www.loc.gov/rr/print/coll/fsawr/fsawr.html#shooting>

****Paper proposals due****

Week 7: Workers/ The Proletariat: Socialist Realism

- Evgeny Dobrenko "The Labour of Joy: Soviet Culture and the Production of Exultant Masses"
- Christina Kiaer, "Fairy-tales of the Proletariat, of, Is Socialist Realism Kitsch?"

Week 8: writing workshop: paper proposals and discussion

We will discuss strategies of finding resources during a pandemic and other necessary research skills.

Week 9: Outsiders/ Folk Artists

- Lynne Cooke, "Boundary trouble: Introduction to Outliers and American Vanguard Art."
- Look at the "Outliers" exhibition website. Lynne Cooke gives an interesting introduction lecture on the right-hand column of videos:
<https://www.nga.gov/exhibitions/2018/outliers-and-american-vanguard-art.html>

****outlines and bibliographies due****

Week 10: Street Artists and Revelers

- Becker, Cynthia. "New Orleans Mardi Gras Indians: Mediating Racial Politics from the Backstreets in Main Street". *African Arts*. (Summer 2013): 36-49.
- Thompson, Krista, "Youth Culture, Diaspora Aesthetics and The Art of Being Seen in the Bahamas." *African Arts* (Spring, 2011)

Week 11: Rioters and Rebels

- The Situationist International, "The Decline and Fall of the Spectacle-Commodity Economy (December 1965)" from *The Situationist International Anthology*, Ken Knab ed. (Berkeley: Bureau of Public Secrets), 194-203.
- Jessica Keough, "Tagging 2.0: Graffiti Research Lab's Opposition Through Open-Source Technology," in *Social Practice Art in Turbulent Times: The Revolution Will Be Live*, Edited by Eric J. Schruers, Kristina Olson (New York: Routledge, 2019) 61-73.
- Watch clip of the artwork "Black Celebration" by Tony Cokes and browse the exhibition catalogue of Noah Purifoy's *66 Signs of Neon*

Week 12: Migrants and Refugees

- Selection from: T.J. Demos, *The Migrant Image: Art and Politics of Documentary during Global Crisis*. (Durham: Duke University Press, 2013)
- Eleana Yalouri "'Difficult' representations: Visual art engaging with the refugee crisis," *Visual Studies*, 34:3 (2019), 223-238, DOI: 10.1080/1472586X.2019.1653788

Week 13: presentations

Week 14: presentations

Finals Week:

*****Final Papers are due Wednesday December 2nd*****