



UNSW
A U S T R A L I A

School of the Arts and Media

Faculty of Arts and Social Sciences

ARTS2128

Art, Activism, Publics

Session 2, 2016

Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Convener	Theron Schmidt	t.schmidt@unsw.edu.au	Tue and Wed 3-4	Webster 121	x53218

Contact Information

Room 312, level 3 Robert Webster Building

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Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information

All SAM students must make a serious attempt at all assessments in order to pass the course.

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Artistic strategies have emerged as powerful means of making social and political messages heard by a wider audience, and strategies such as culture jamming, flash mobs, guerrilla theatre, and online activism have had an impact across political campaigning, social advocacy, and community mobilisation. This course will introduce you to some of the key historical developments and debates around how art has been used to inspire change and to intervene within public space. You will have the chance to work with your peers to devise your own form of activism or community-engagement around an issue of your choice.

This course can be taken as part of the Theatre and Performance Studies stream. It can also be taken as an elective in the Bachelor of Media (Public Relations and Advertising).

At the conclusion of this course the student will be able to

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	Length	Due Date	Submission
Workshop presentation	10%			see Moodle
Research paper	40%			see Moodle
Final presentation	50%			see Moodle

Assessment Details

Assessment 1: Workshop presentation

Details: You will choose and present to the class an example of activism, public performance, community mobilization, or awareness-raising, including historical and conceptual context for the case study and a critically-informed assessment of its effectiveness. This task will help prepare the way for your research essay. Feedback provided via individual reports assessed according to a rubric of marking criteria.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- ♦ Identify significant moments and debates in the development of public art, activism, and the politics of public space in the 20th and 21st centuries

Assessment 2: Research paper

Details: This assessment asks you to demonstrate your understanding of critical concepts introduced in the lectures and readings around ideas of the public sphere, the theorisation of space, and different models of socially-engaged art. You will be asked to demonstrate these theories and concepts from the course in relation to a specific example of community engagement, site-specific art, performance intervention, or activist awareness-raising of your choosing. Feedback via the LMS.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- ♦ Identify significant moments and debates in the development of public art, activism, and the politics of public space in the 20th and 21st centuries
- ♦ Assess key theoretical concepts as well as practical modes of activism and public awareness-raising, and apply them to contemporary issues

Assessment 3: Final presentation

Details: To complete this assessment you will 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 zine, website, or some other form of documentation (in consultation with the course tutor) that includes both the context for the group's conceived action and real or imagined documentation of the action itself. For this assessment 20% of the mark will be awarded based on the overall group project and 30% on the individual contribution. This is the final assessment for the course. Each student will receive feedback on the overall group project and on his or her own contribution.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- ♦ Assess key theoretical concepts as well as practical modes of activism and public awareness-raising, and apply them to contemporary issues
- ♦ Work collaboratively with others in undertaking research and presentation of findings

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

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 in SAM there will no longer be any hard-copy submission; assessments 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.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,
- * Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website: <https://student.unsw.edu.au/special-consideration>

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 information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

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. 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.

Course schedule

Week 1: Irresistible images

This preliminary session introduces the convergence of two traditions on which this course will draw: imaginative activism—activist practices that recognise creativity and the imagination as a site for action and transformation—and engaged arts—artist practices that seek to have a transformative relationship with the locations and communities with which they work. Following L.M. Bogad's idea of 'irresistible images', we will think about how performance, theatricality, and experiential engagement can complement, and be informed by, theoretical concepts.

See also:

Bogad, L.M., *Tactical Performance: The Theory and Practice of Serious Play* (New York and London: Routledge, 2016)

Boyle, Michael Shane and L.M. Bogad, 'Irresistible Images', *Contemporary Theatre Review*, 2015

<http://www.contemporarytheatrereview.org/2015/irresistible-images/>

Tactical Performance: Thinking Theatrically for Powerful Protest: Larry Bogad at TEDxUCDavis, 2013

<https://www.youtube.com/watch?v=psRuhwkw5Q>

Week 2: Beneath the pavement, the beach!

This week introduces the legacy of the Situationist International and the May 1968 student uprisings in Paris, which inaugurated a 'carnavalesque' approach to political action that continues to influence contemporary protest. We will encounter and practice some key terms from this movement, such as psychogeography, *dérive*, and *détournement*, as well as Certeau's later distinction between strategy and tactics.

Reading:

Debord, Guy, 'Towards a Situationist International' [1957], in *Participation*, ed. by Claire Bishop, trans. by Tom McDonough (London: Whitechapel, 2006), pp. 96–101

de Certeau, Michel, *The Practice of Everyday Life* [1980], trans. by Steven Rendall (Berkeley: University of California Press, 1988), pp. xviii–xxii

Bogad, L. M., 'Tactical Carnival', in *A Boal Companion: Dialogues on Theatre and Cultural Politics*, ed. by Jan Cohen-Cruz and Mady Schutzman (New York and London: Routledge, 2006), pp. 46–58

See also:

Blanco, Julia Ramírez, 'Reclaim The Streets! From Local to Global Party Protest', *Third Text*, July 2013 <http://www.thirdtext.org/reclaim-the-streets>

Schechner, Richard, 'The Street Is the Stage', in Richard Schechner, *The Future of Ritual: Writings on Culture and Performance* (New York and London: Routledge, 1993), pp. 45–93

Week 3: Space invaders

This week we think about how to theorize the spaces around us and how they shape us, from the disciplinary origins of the modern classroom, to the contemporary rise of the surveillance state, to the proliferation of the 'non-place' of the airport or shopping mall. Building on the Situationist idea of psychogeography, we will look at the hidden structures and divisions of so-called public space—considering, for example, how a space might be gendered—and how these structures might be mapped or made visible.

Reading:

Foucault, Michel, *Discipline & Punish: The Birth of the Prison* [1975], trans. by Alan Sheridan, 2nd edn (New York: Vintage, 1995), pp. 170–177

Augé, Marc, 'Non-Places' [1996], in *Architecturally Speaking: Practices of Art, Architecture and the Everyday*, ed. by Alan Read (New York and London: Routledge, 2000), pp. 7–11

Massey, Doreen, 'Space, Place, and Gender' [1992], in Doreen Massey, *Space, Place, and Gender* (Minneapolis: University of Minnesota Press, 1994), pp. 185–90

See also:

Bickford, Susan, 'Constructing Inequality: City Spaces and the Architecture of Citizenship', *Political Theory*, 28.3 (2000), 355–76

Goh, Daniel P.S., 'Walking the Global City: The Politics of Rhythm and Memory in Singapore', *Space and Culture*, 17.1 (2014), 16–28

McGrath, John, *Loving Big Brother: Performance, Privacy and Surveillance Space* (New York and London: Routledge, 2004)

Week 4: The consumer strikes back

Following on from our consideration of different kinds of spaces, this week looks specifically at the production of consumer experience and how we might use performance to understand how it affects us—as well as how activists might perform back consumer culture through public interventions, adbusting, culture-jamming, and satire.

Reading:

Wickstrom, Maurya, 'Introduction' and 'On the Move at Niketown and Ralph Lauren' in Maurya Wickstrom, *Performing Consumers: Global Capital and Its Theatrical Seductions* (New York: Routledge, 2006), pp. 1–42

Lane, Jill, 'Reverend Billy: Preaching, Protest, and Postindustrial Flanerie', *TDR: The Drama Review*, 46.1 (2002), 60–84

Week 5: Integration v. intervention

This week looks at the history of socially-engaged and site-responsive art, and outlines some of the problems and tensions that emerge out of such work.

Readings:

- Kwon, Miwon, 'Sitings of Public Art: Integration Versus Intervention', in Miwon Kwon, *One Place After Another: Site-specific Art and Locational Identity* (London: MIT Press, 2002), pp. 56-99
- Massey, Doreen, 'Space-time and the Politics of Location' [1996], in *Architecturally Speaking: Practices of Art, Architecture and the Everyday*, ed. by Alan Read (New York and London: Routledge, 2000), pp. 49-61
- Kester, Grant H., *Conversation Pieces: Community and Communication in Modern Art* (Berkeley: University of California, 2004), pp. 1-13

Week 6: Tweets and the streets

Moving between real spaces and virtual ones, this week looks at the impact of 'clicktivism', the role of social media in the movement of the squares, and the comparative merits of online and physical encounters as various kinds of 'public space'.

Reading:

- Gerbaudo, Paolo, *Tweets and the Streets: Social Media and Contemporary Activism* (London: Pluto Press, 2012), pp. 1-15
- Gladwell, Malcolm, 'Small Change: Why the revolution will not be tweeted', *New Yorker* (4 October 2010)
<<http://www.newyorker.com/magazine/2010/10/04/small-change-3>>
- Merrifield, Andy, 'The politics of the encounter and the urbanization of the world', *City*, 16.3 (2012), 269-83

See also

- Butler, Judith, *Notes Toward a Performative Theory of Assembly* (Cambridge MA and London: Harvard University Press, 2015)
- Della Porta, Donatella, and Sidney Tarrow, eds., *Transnational Protest and Global Activism* (Oxford: Rowman & Littlefield Publishers, 2004)
- Hill, Leslie, and Helen Paris, *Guerilla Performance and Multimedia* (London: Continuum, 2001)

Week 7: Festival of ideas

At this halfway point, we will begin to flip the classroom, beginning with your first assessment task, in which each of you will choose and present to the class an example of activism, public performance, community mobilization, or awareness-raising, including historical and conceptual context for the case study and an assessment of its effectiveness. This task will help prepare the way for your research essay due in week 9, in which you will develop your analysis further (or choose a new example if you wish).

This day will give us a sense of the kinds of methods and issues that interest each of us individually, and will be the basis on which I will choose your groups for the second half of the module.

Weeks 8-13: Case studies + group work

In the second half of the module, you will 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.

I will support your work through structured workshops and additional mini-lectures and readings on group process, best practice for social engagement, and documentation. I will also give mini-lectures will present case studies that may inspire your work and your thinking.

By the end of the course, each group will produce a zine, website, or some other form of documentation (in consultation with me) that includes both the context for the group's conceived action and real or imagined documentation of the action itself.

Provisional case studies:

- Week 8: Susanne Lacy, *3 Weeks in May* (1977) (violence against women)
- Week 9: Christoph Schlingensiefel, *Ausländer raus! (Please Love Austria—First European Coalition Week)* (2000) (asylum and migration, *Big Brother*)
- Week 10: Liberate Tate, *The Gift* (2012) (ecological activism, corporate sponsorship)

Resources

Recommended Resources

- Boyd, Andrew, and Dave Oswald Mitchell, eds., *Beautiful Trouble: A Toolbox for Revolution* (New York and London: O/R Books, 2012)
<<http://beautifultrouble.org>>
- 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)
- Journal of Aesthetics & Protest*, <<http://www.joaap.org/>>

Course Evaluation and Development

We value your feedback on this course, and build regular improvements to it based on comments you make in class, on your performance in assessments and class exercises, as well as your formal responses on the CATEI feedback system. We discuss and regularly make changes based on student responses to effectiveness of teaching strategies, course content and assessment tasks.