



Australia's  
Global  
University



## ARTS2128

Art, Activism, Publics

Term Two // 2019

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
Theron Schmidt	t.schmidt@unsw.edu.au	Drop-in Thursdays 1.30-2.30, or by appointment	Webster 121	x53218

### 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**

Subject Area: *Theatre and Performance Studies*

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 is 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).

### **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	40%	26/07/2019 05:00 PM	1,2
Group project	30%	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.

**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

**Start date:**

**Length:** 1200-1500 words

**Details:** You are asked to demonstrate appropriately selected theories and concepts from the course in relation to an independently researched case study. 1250-1500 words. Feedback via Turnitin.

**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.

**Turnitin setting:** This is not a Turnitin assignment

## Attendance Requirements

- Attendance of Lectures and/or Tutorials is mandatory in this course. Unexcused absence from more than 20% of classes will result in the award a fail grade.
- In tutorials you will actively engage with core course content that will enable you to demonstrate attainment of (or help you to attain) CLO 1 (identify significant moments and debates in the development of public art, activism, and the politics of public space) and CLO 2 (assess key theoretical concepts as well as practical modes of activism and public awareness-raising, and apply them to contemporary issues).
- During the group project phase of the course the lectures and tutorials will be student-led and will enable you to demonstrate attainment of (or help you to attain) CLO 3 (work collaboratively with others in undertaking research and presentation of findings).

## Course Schedule

[View class timetable](#)

### Timetable

Date	Type	Content
Week 1: 3 June - 7 June		Irresistible images: art as activism
Week 2: 10 June - 14 June		Beneath the pavement, the beach! The legacy of the Situationist International and 'tactical carnival'
Week 3: 17 June - 21 June		Space invaders: disciplinary power, surveillance space, non-place, and gendered space
Week 4: 24 June - 28 June		The consumer strikes back: performing the consumer, culture jamming, satire
Week 5: 1 July - 5 July		Integration v. intervention: site-specific art, community art, socially engaged practices
Week 6: 8 July - 12 July		Tweets and the streets: online activism and offline mobilization
Week 7: 15 July - 19 July		Group project. Introduction; modes of collaboration
Week 8: 22 July - 26 July		Student-led updates. Group project work. Case study: Suzanne Lacy, <i>3 Weeks in May</i>
Week 9: 29 July - 2 August		Student-led updates. Group project work. Case study: Christoph Schlingensiefel, <i>Ausländer Raus</i>
Week 10: 5 August - 9 August		Student-led updates. Group project work. Case study: PLATFORM, <i>Art Not Oil</i>

## Resources

### Prescribed Resources

All resources on Online Reading List at

[https://ap01-a.alma.exlibrisgroup.com/leganto/public/61UNSW\\_INST/lists?courseCode=5196\\_00956&auth=LOCAL](https://ap01-a.alma.exlibrisgroup.com/leganto/public/61UNSW_INST/lists?courseCode=5196_00956&auth=LOCAL)

### 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)

ZKM, *global aCtIVISm*, <<http://www.global-activism.de/>>

*Journal of Aesthetics & Protest*, <<http://www.joaap.org/>>

## **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**

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### **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](mailto: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 [www.liberatetate.org.uk/performances/human-cost-april-2011/](http://www.liberatetate.org.uk/performances/human-cost-april-2011/) (no copyright)

## CRICOS

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