

CRCJ 4001b - The art of (in)justice

“This class has nothing to do
with criminology.”

- Anonymous (from teaching evaluation, 2018).

Course syllabus

COURSE:	CRCJ 4001 B The Art of (in)Justice
TERM:	Winter 2019
PREREQUISITES:	Fourth-year standing in B.A. Honours in Criminology and Criminal Justice
CLASS:	Day & Time: Wednesday – 11:35am - 2:25pm Room: Please check with Carleton Central for current room location.
INSTRUCTOR: (CONTRACT)	Jeffrey Monaghan
CONTACT:	Office: C579 Loeb Office Hrs: Wednesday 9-11 am or by appointment Telephone: N/A Email: Jeffrey.monaghan@carleton.ca

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes are as follows:

Pregnancy obligation

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: <http://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf>

Religious obligation

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

Academic Accommodations for Students with Disabilities

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or pmc@carleton.ca for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with your instructor as soon as possible to ensure accommodation arrangements are made. carleton.ca/pmc

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and its survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: carleton.ca/sexual-violence-support

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

For more information on academic accommodation, please contact the departmental administrator or visit: students.carleton.ca/course-outline

re: format of the syllabus

This syllabus is presented in a “zine” format (or at least it’s my attempt to produce a “zine”!). During last year’s course, we received a guided tour from Michael Davidge, a local artist who curated an exhibit organized by the Carleton University Art Gallery entitled *She Wants an Output*. The exhibit featured a range of zines from Ottawa’s 1980s feminist, anti-war, and peace punk movements. As my contribution to our end-of-class art show, I produced this zine (with slight updates) to serve as the syllabus for this course.

about the course.

In contrast to the quote at the outset of this syllabus, this course has *everything* to do with criminology – but not simply in the common sense notion that criminology must be hinged to the administration of crime or deviance. Borrowing from some of the canonical claims about the objects of criminology inquiry – such as Edwin Sutherland’s insistence that criminology is about the study of rule making, rule breaking, and the social reactions to rule breaking – the objectives of this course are to interrogate how artistic and social movements engage with issues of violence, war, policing, crime, justice, and injustice.

Instead of the everyday-of-crime, our focus will be to explore the collective social repertoires that define our sense of conflict, justice, injustice, the social good, as well as social ‘bads’. Our values are not static; they are produced by social forces and we will examine how artistic practices have shaped or challenged how we collectively participate in contentious moral communions. Jacques Ranciere, in *The Politics of Aesthetics*, defines “artistic practices” as “‘ways of doing and making’ that intervene in the general distribution of ways of ‘doing and making’ as well as in the relationships they maintain to modes of being and forms of visibility.” Artistic practices make the social visible, draw our attention to invisibilities or injustices, and can present challenging questions about the “normal” order of things.

In Ranciere’s understanding of the social, artistic practices disrupt what he calls the “distribution of the sensible”; a system of social norms that govern what can be seen and who can say what about it, as well as our collective expectations about how rules are made, enforced, and resisted. It has been said (often in hindsight) that artists and activists function as society’s moral compass. This course explores how [continued on next page]...

about the course.

.... various artistic/social movements have called attention (and made visible) the ways in which society makes rules, enforces rules, as well as how these forces of rule making and enforcement are resisted, critiqued, and changed. Offering a broad overview of themes, the course will focus on specific movements of socially engaged art, as well as themes such as the role of music, prison writing, documentary making, and various ways in which artistic expressions have been taken up by anti-war, decolonial, queer, anti-oppressive movements among others, in working towards what Judith Butler calls pluralistic assemblies: expressions of participatory democracy.

"To read a work one must also read the underlying infrastructures to make legible its aesthetic and political composition. This ability to read a phenomenon based on the infrastructure of resonance around it is what I refer to as seeing power." (Thompson, 2015, p. 72,).

Required Course Materials

Nato Thompson (2015) Seeing Power: Art and Activism in the 21st Century.

**Available at Octopus Books
(Third Avenue, just off Bank St., Ottawa).**

Additional course readings will be made available through the course's cuLearn website.

WEEKLY READINGS

Jan 9: Week 1: Introduction and overview

Jan 16: Week 2: Didactic/ambiguous arts of social change

Thompson, Nato (2015). Chapter 2: “The didactic and the ambiguous in the paranoiac age.” In *Seeing Power*.

Thompson, Nato (2015). Chapter 3: “Infrastructures of resonance.” In *Seeing Power*.

Jan 23: Week 3: Cultural capital and “seeing” power

Thompson, Nato (2015). Chapter 4: “Seeing through the haze of social and cultural capital.” In *Seeing Power*.

Thompson, Nato (2015). Chapter 5: “Seeing Power.” In *Seeing Power*.

Jan 30: Week 4: Art in the Anthropocene

We will be receiving a guided tour at the National Gallery of Canada’s exhibit: *Anthropocene*. The exhibit features new works from the internationally acclaimed collective of Edward Burtynsky, Jennifer Baichwal and Nicholas de Pencier. This powerful exhibit explores the impacts of human activity on Earth through photography, film installations and interactive technologies.

Required reading:

Springer, Anna-Sophie and Etienne Turpin (2017). “The Science of Letters” in *Reverse Hallucinations in the Archipelago*. Berlin: Intercalations 3. Pgs 1-52.

Please visit:

<https://theanthropocene.org/>



Feb 6: Week 5: The avant garde and participatory art

Bishop, Claire (2012). "Artificial hells: The historical avant-garde" *Artificial Hells*, Claire Bishop (2012). London: Verso Books.



Leighen, Patricia (2000). "Reveil Anarchiste: Salon painting, political satire, modernist art" in *Realizing the Impossible: Art Against Authority*. Pgs 26-41. Oakland: AK Press.

Les Autonomatists (1948). *Refus Global manifesto*. Available online.



Week 6; Feb 13: Decolonial art and activism

We will be visiting the Carleton University Art Gallery (CUAG) to receive tours of two exhibits that feature Indigenous artists who have used art and activism to challenge colonialism and racism in Canada. The exhibits are: *Uprising: The Power of Mother Earth*, featuring the works of renowned Métis artist Christi Belcourt; and *My mom, kahntinetha Horn, the "Military Mohawk Princess"* curated by Kahente Horn-Miller, Assistant Professor in the School of Indigenous and Canadian Studies, and represents a snapshot of the years where kahntinetha Horn was in the eye of the storm, as an Indigenous celebrity and activist in the 1960s.

Required reading:

Martineau, Jarrett, and Eric Ritskes (2014). "Fugitive indigeneity: Reclaiming the terrain of decolonial struggle through Indigenous art." *Decolonization: Indigeneity, Education & Society* 3, no. 1: X-XI



Feb 20: Week 7

===== Reading Week =====

Feb 27: Week 8: Artists and the Vietnam War

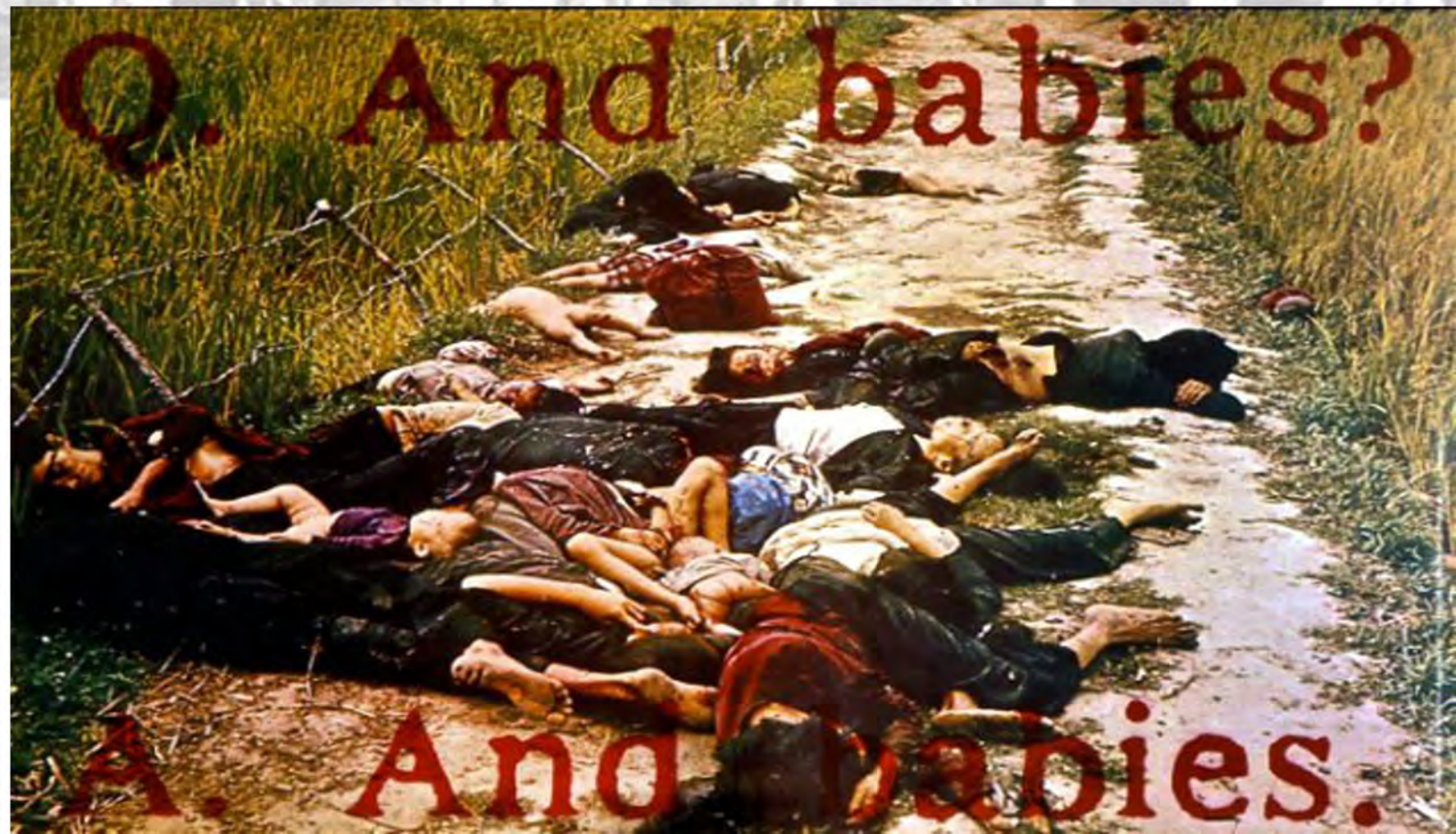
Israel, Matthew (2016). "Creating Anti-war Art" in *Kill for Peace: American Artists Against the Vietnam War*. Austin: University of Texas Press, Pgs 36-67.


Israel, Matthew (2016). "Angry Arts" in *Kill for Peace: American Artists Against the Vietnam War*. Austin: University of Texas Press, Pgs 36-67.

Chomsky, Noam (1967). "The Responsibility of Intellectuals." *The New York Review of Books*, February 23, 1967.

Mar 6: Week 9: Art tour at the NGC

We will be doing our self-guided art tour and group presentations at the National Gallery of Canada.





Mar 13: Week 10: Prison art and activism

Guest Speaker - TBA

Mar 20: Week 11: Blowin' Up: hip hop, violence, documentary

Excerpts from Jooyoung Lee's new book *Blowin' up: rap dreams in South Central* (University of Chicago Press, 2016).

Documentary: *This is the Life* (2008). Directed by Ava DuVernay.

Mar 27: Week 12: Strike Art and #Occupy

McKee, Yates (2016). "Contemporary Art and the Politics of Democracy, 1987-2011" in *Strike Art*. Pgs 37-84.

McKee, Yates (2016). "On Flooded Streets and Breathing-in-common: Climate Justice, Black Lives Matter, and the Arts of Decolonization" in *Strike Art*. Pgs. 181-236

Apr 3: Week 13: Exhibits

Location TBD.

Evaluation.

A – Assignment #1: Didacticism, ambiguity, and infrastructures of resonance: a critical reflection (20%). 2pgs, single spaced. Due: Jan 23.

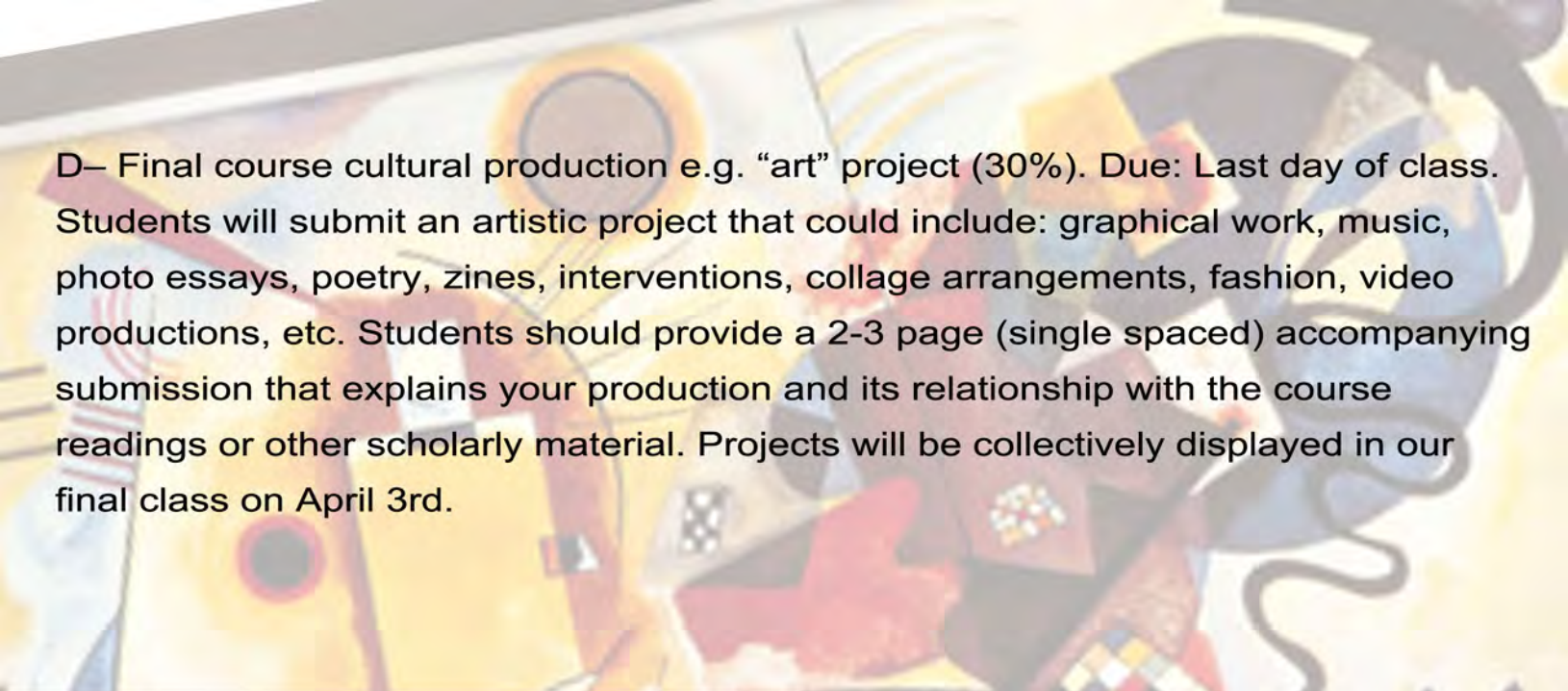
This short reflection essay is meant to engage with Nato Thompson's distinction between didactic and ambiguous art; and his notion of "infrastructures of resonance". Based on your reading of his book and our in-class discussions, please provide a brief synopsis of these concepts. Then, using an example or two of your own choosing, discuss an example of didactic or ambiguous art that engaged an important aspect of our "infrastructures of resonance". Submit on CULearn.

B – Decolonial art and activism, reflection (10%). 1-2 pgs, single spaced. Due: Feb 15.

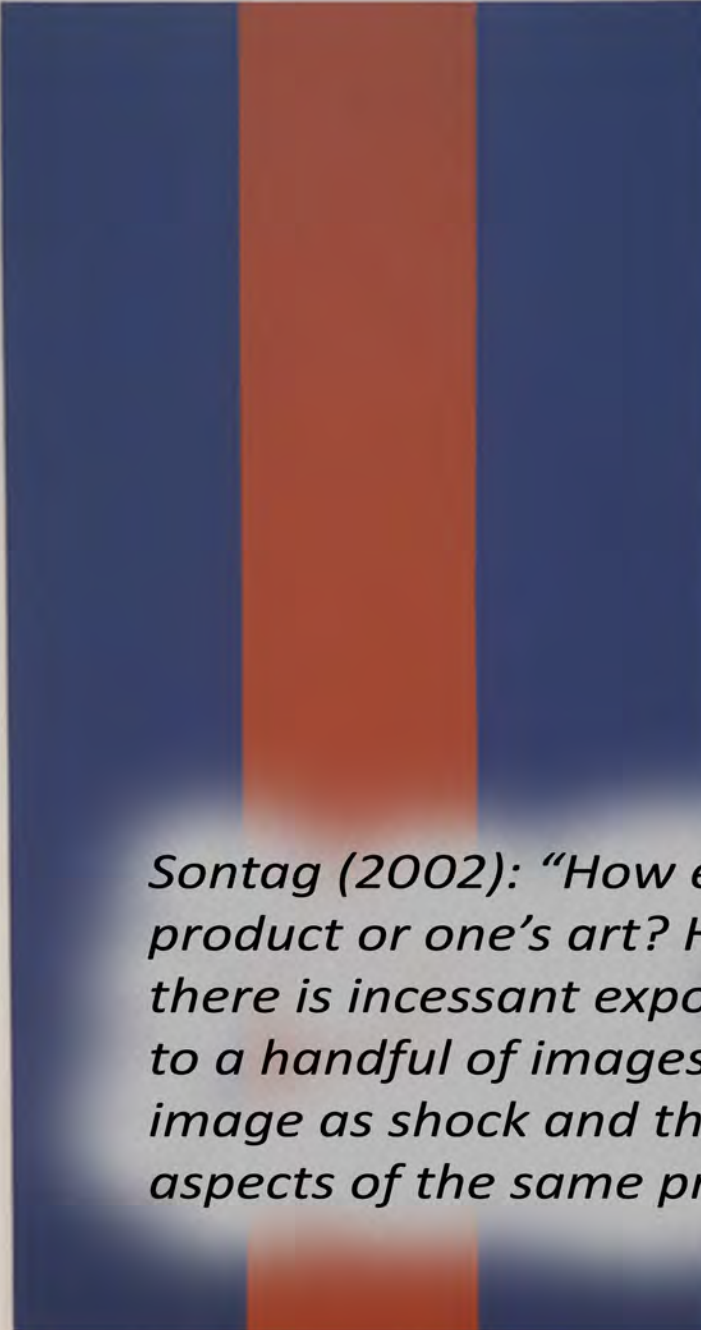
On February 13, we will be visiting the Carleton University Art Gallery (CUAG) to receive tours of two exhibits that feature Indigenous artists who have used art and activism to challenge colonialism and racism in Canada. The assignment will include a synopsis of key theme around Indigenous and decolonial aesthetics detailed in the reading "Fugitive identity", and reflection on the contents of our guided tours and their relevance to our class as well as broader questions of justice/injustice. Submit on CULearn.

C – National Art Gallery Tour and Group Presentation (30%). 1-3pgs, single spaced. Due: March 6.

The class will be participating in a collectively-guided tour of the National Gallery of Canada in Week 9. The tour will examine the works and politics from 8 different artistic and social movements. The class will be divided into 8 research groups consisting of approximately 4 members and each group will research and present on one specific movement. Each presentation will include a short, 10-minute synopsis of the movement and an accompanying "guidebook" – in which your 'expertise' on the artists/movements can be concisely presented. We will have group sessions built into the course to work on our presentations.



D– Final course cultural production e.g. “art” project (30%). Due: Last day of class. Students will submit an artistic project that could include: graphical work, music, photo essays, poetry, zines, interventions, collage arrangements, fashion, video productions, etc. Students should provide a 2-3 page (single spaced) accompanying submission that explains your production and its relationship with the course readings or other scholarly material. Projects will be collectively displayed in our final class on April 3rd.

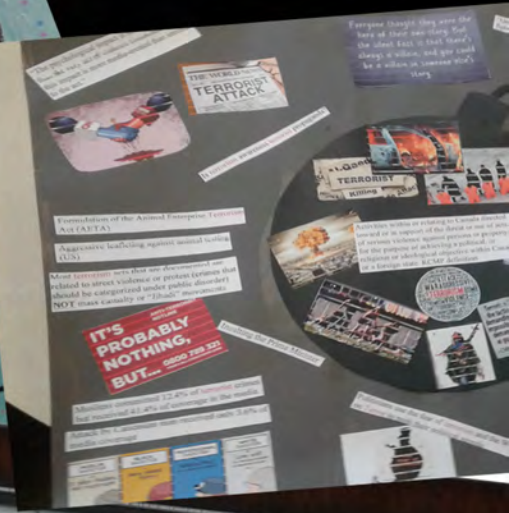


E – Participation (10%)

Participation will be evaluated on an on-going basis. Seminars are based on collective participation and discussion. Students are expected to attend class, complete all course readings, and be prepared for weekly discussions.

Sontag (2002): “How else to get attention for one’s product or one’s art? How else to make a dent when there is incessant exposure to images, and overexposure to a handful of images seen again and again? The image as shock and the image as cliché are two aspects of the same presence.”

Previous final projects:



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Statement on Plagiarism

The University Senate defines plagiarism as “presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;*
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;*
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;*
- using another’s data or research findings;*
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;*
- handing in "substantially the same piece of work for academic àcredit more than once without prior written permission of the course instructor in which the submission occurs."*

Plagiarism is a serious offence that cannot be resolved directly by the course’s instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course.

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Carleton University statement on Intellectual Property

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