
Course Outline

COURSE:	CRCJ 4500 B The Art of (in)Justice
TERM:	Fall 2023
PREREQUISITES:	Fourth-year standing in B.A. Honours in Criminology Justice; CRCJ 2100.
CLASS:	Day & Time: Tuesday 11:35-2:25 Room: Please check with Carleton Central for current room location.
INSTRUCTOR: (CONTRACT)	Jeffrey Monaghan
CONTACT:	Office: 1721 Dunton Tower Office Hrs: Wednesday, 1pm Telephone: N/A Email: Jeffrey.monaghan@carleton.ca

CARLETON UNIVERSITY'S ACKNOWLEDGEMENT & AFFIRMATION**ANISHNABE**

Ni manàdjiyànànig Màmìwininì Anishinàbeg, ogog kà nàgadawàbandadjig iyo akì eko weshkad. Ako nongom ega wikàd kì mìgiwewàdj.

Ni manàdjiyànànig kakina Anishinàbeg ondaje kaye ogog kakina eniyagizidjig enigokamigàg Kanadàng eji ondàpinangig endàwàdjìn Odàwàng.

Ninìsidawinawànànig kenawendamòdjig kije kikenindamàwin; weshkinigidjig kaye kejeyàdizidjig. Nìgijeweninmànànig ogog kà nìgànì sòngideyedjig; weshkad, nongom; kaye àyànìkàdj.

ENGLISH

We pay respect to the Algonquin people, who are the traditional guardians of this land. We acknowledge their longstanding relationship with this territory, which remains unceded.

We pay respect to all Indigenous people in this region, from all nations across Canada, who call Ottawa home.

We acknowledge the traditional knowledge keepers, both young and old.

And we honour their courageous leaders: past, present, future.

About the course

Though artistic and social movements are sometimes considered outside the disciplinary boundaries of “criminology”, this class has *everything* to do with criminology. Though not a crude, common sense, notion that criminology must be hinged to the administration of crime or deviance. If we take 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 – then the objectives of this class 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, the focus of this course will be to explore our collective social

repertoires that define how we coexist in political communities – and 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 attention to the social’s invisibilities, and question fundamentals 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 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.

Required Course Materials

The course will require students to read required texts for weekly activities. Texts include:

1. *Seeing Power: Art and Activism in the 21st Century*. Available on Brightspace.
2. Jonnie, Brianna and Neal Shannacappo (2019). *If I Go Missing*. James Lorimer & Company Ltd., Publishers. You must buy a copy of this text.
3. Collection of online/digital readings that will be uploaded to Brightspace

Seeing Power is only available in digital format. It will be made available to students as a PDF on Brightspace.

However, you will need to get a copy of *If I Go Missing*. Please consider ordering ahead of time from Perfect Books (an excellent shop located on Elgin St). You can use their online order system: <https://bookmanager.com/1188534/?q=h> (which takes about 2 weeks). Please plan accordingly.

Additional course readings will be made available through the course’s Brightspace website. For a full list see the reading schedule provided below.

Evaluation

Note on mandatory course attendance

The course relies heavily on group discussions, group work, and requires student participation and attendance. It's completely understandable that scheduling conflicts will arise over the course of the semester; but please advise me ahead of time should you have to miss any particular class. *Failure to attend regularly can result in a failing grade regardless of specific assignment results.*

A – Assignment #1: Didacticism, ambiguity, and infrastructures of resonance: a critical reflection (20%)

2pgs, single spaced. Due: October 3rd.

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 the assignment online via Brightspace. No late submissions accepted.

B – Art tour reflections (10% each x 2 for 20%)

1-2 pgs, single spaced. Due either: Oct 10, Oct 31, Nov 14

Provide 2 critical reflection submissions based on 3 options: 1) Guided tour of *Run to the Hills!* (attending Oct 3 due Oct 10); 2) Guided tour of *The Black Canadians (after Cooke)* (attending Oct 17 due Oct 31); or 3) Guided tour of *83 'til infinity* (in-class Nov 7 due Nov 14).

You will need to select two tours/exhibitions from the three above options. The critical reflection should be academic in style. The submission should include a brief synopsis of key themes explored in the exhibit and some engagement with the required readings from that week. External sources are also encouraged. More information to be provided in-class.

The reflections are to be submitted on Brightspace before the start of class the following week. Students must select 2 of the 3 options. Late assignments will not be accepted.

C – Artist Movement Group Research Project & Presentation (30%)

Visual submission. Due: Nov 20 (brochure) and Nov 21 (presentation).

The class will be participating in a collectively-guided tour of the National Gallery of Canada in Week 11 at the National Gallery.

Students will participate in a group research project that explores a chosen social or artistic movement that engages in justice/injustice struggles. Many options will be presented over the course of our class. The objective of the assignment is for each group to select a movement, research this movement as a group, then construct a group presentation that will be done in-person at the NGC. Each presentation will include a concise 1-pg (double sided) brochure that provides a brief synopsis of the movement. Brochures will be compiled into an accompanying “guidebook” –which presents all the tour-stops collectively. We will have group sessions built into the course to work on our presentations. Examples of the brochures/guidebooks will be provided in-class.

Students/groups will have to provide their brochures to me via email, no later than 10am on Monday, November 20th. I’ll have all brochures printed together as a ‘guidebook’ for our self-guided tour.

D– Final course cultural production (30%). Due: Last day of class.

“Art” project: Students will submit an artistic project that could include: graph or visual art, comics, music, photo essays, poetry, zines, interventions, collage arrangements, fashion, video productions, audio creations (music, podcasts, interviews), writing, or any other creative outlets. 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 exhibition on December 5th.

Accompanying submission for your cultural production will be done through Brightspace. Please feel free to include pictures of your artistic production. No late submissions are accepted. The artistic production must be presented during the December 5th class exhibit to be considered.

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WEEKLY READINGS

Sept 12: Week 1: Introduction and overview

Sept 19: Week 2: Didactic/ambiguous arts of social change

Required readings:

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*.

Sept 26: Week 3: Cultural capital and “seeing” power

Required readings:

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*.

Oct 3: Week 4: Art tour #1 @ CUAG

On October 3rd, we will be doing our first guided art tour by taking-in the incredible new exhibition at the Carleton University Art Gallery (CUAG) entitled *Run to the Hills!* A solo exhibit featuring the work of Anishinaabe artist Christian Chapman, *Run to the Hills!* features a series of vibrant creations that seamlessly blend iconic elements of popular culture with references to contemporary Anishinaabeg experiences. Taking inspiration from [the classic Maiden tune](#) (a satirical anti-colonial song that, in some instances, has been grossly misinterpreted), Chapman challenges and subverts prevailing narratives of Indigenous representation in mainstream culture, offering a thought-provoking and amusing counter-narrative that is critical and imbued with humour. More info:

<https://cuag.ca/exhibition/christian-chapman-run-to-the-hills/>

Required readings:

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-XII.

Oct 10: Week 5: Comics and colonialism with Guest Neal Shannacappo

For this week we are going to be reading *If I Go Missing*, a graphic novel that combines fiction and non-fiction to explore the unique dangers facing Indigenous women (and teens) in Canada. We will be joined by the novel's illustrator, Neal Shannacappo. Neal is a Nakawe graphic novelist and poet from Rolling River FN in Manitoba who currently lives in Ottawa. Neal has produced several graphic novels (see [his patreon for an overview](#)). We'll be discussing *If I Go Missing* and some of Neal's other works in class.

Required readings:

Jonnie, Brianna and Neal Shannacappo (2019). *If I Go Missing*. James Lorimer & Company Ltd., Publishers.

* Please note that you are responsible for getting a copy of the graphic novel *If I Go Missing* before this class. Please have read the novel before our class meeting.

Oct 17: Week 6: Art Tour #2 at NGC

In our second guided art tour, we will be meeting downtown at the National Gallery of Canada to view the newest exhibit from globally renown artist Deanna Brown, [entitled *The Black Canadians \(after Cooke\)*](#). The NGC describes this exhibition as “among the largest the Gallery has ever installed” (which is incredible given the size and scope of NGC exhibitions) and the works follow a chronological thematic to explore Brown’s family history within a broader contexts of colonialism, racism, slavery, violence, survival, kinship, culture, and humanity. Exploring the complex history of colonialism, the trade of enslaved peoples, and Black migration through the lens of the artist’s own family’s experiences, *The Black Canadians (after Cooke)* restores generations of voices in a thought-provoking commentary on the enduring impact of prevailing cultural norms.

PLEASE NOTE: We will be meeting at the Gallery (380 Sussex Drive). You will be responsible for getting the NGC and back. Logistics and timing will be discussed in-class.

Required readings:

Walcott, Rinaldo. 2021. “Property is a Problem” in *On Property* pgs 9-42.

Exhibit info:

<https://www.gallery.ca/whats-on/exhibitions-and-galleries/the-black-canadians-after-cooke>

Oct 24: Week 7: No Class

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

Oct 31: Week 8: Marking Time

For this class we will be engaging with various online, interactive, and pre-recorded elements of an exhibition entitled *Marking Time: Art in the Age of Mass Incarceration*. The collection includes dozens of artists, most working from with US Prisons, and the works explore the centrality of incarceration to contemporary art and culture. *Marking Time* just finished its installation at The Museum of Modern Art (MoMA) in New York and its lead curator, Nicole R. Fleetwood, has just published a fantastic book featuring works from artists included in the exhibition. The exhibition was listed as “one of the most important art moments in 2020” by *The New York Times* and was widely acclaimed as among the best shows of 2020-2021 by *The New Yorker* and *Hyperallergic*.

Required materials for this week:

Excerpts from Fleetwood, Nicole (2020). *Marking time: Art in the age of mass incarceration*. Harvard University Press.

Foucault, Michel (1971) *Manifesto of the Groupe d'Information sur les prisons* (1971).
And read the preface:

<https://viewpointmag.com/2016/02/16/manifesto-of-the-groupe-dinformation-sur-les-prisons-1971/>

Please visit the online materials provided by MoMA:

<https://www.moma.org/calendar/exhibitions/5208>

Please listen to this podcast before class:

Dr. Nicole R. Fleetwood, Isabel Custodio, Hanna Girma (2020). *The Voices of Marking Time* (Podcast).

<https://www.moma.org/magazine/articles/454>

Nov 7: Week 9: Art Tour #3 @ the Ottawa Art Gallery (OAG)

For our final guided art tour, we will be visiting the Ottawa Art Gallery for the exhibition *83 'til infinity*. This exhibit has a uniquely local flavour: it provides a wide-ranging and colourful showcase that covers 40 years of hip-hop culture in the Ottawa–Gatineau region. Curated by Kevin Bourne (SHIFTER magazine), Regatu Asefa (Carleton University) and Rachelle Dickenson (OAG), *83 'til infinity* celebrates the creativity, innovation, knowledge, and traditions that make up hip-hop.

PLEASE NOTE: We will be meeting in-person downtown at the OAG (50 Mackenzie King Bridge, Ottawa). You will be responsible for getting to the venue. Details/timing will be discussed in-class before the tour.

Required materials for this week:

TBD

Exhibition info: <https://oaggao.ca/whats-on/exhibitions/83-til-infinity/>

Nov 14: Week 10: Screening Surveillance: Surveillance and art

Will be viewing documentaries from the "Screening Surveillance" project. "Screening Surveillance" consists of four short near-future fiction films that call attention to the potential human consequences of big data surveillance

Required readings: TBD

More info: <https://www.screeningsurveillance.com/>

Nov 21: Week 11: Self-guided Art tour at the National Gallery

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

Your group will have approximately 10 minutes to present your research on whatever social/artistic movement that you've selected.

Please email your "guidebooks" by Monday Nov 20 at 10am so they can be compiled and printed.

Nov 28: Week 12: Prisons and Documentary film-making

Required readings:

Excerpts from Brett Story (2019). *Prison Land: Mapping Carceral Power across Neoliberal America*. University of Minnesota Press.

Documentary: *The Prison in Twelve Landscapes* (2016) Directed by Brett Story.

Dec 5: In-class Exhibition

We will meet in-class and setup the classroom for our final exhibit. Students will need to arrange to bring their production or a high-quality representation of their production, to class. More details and specifics to be discussed and arranged throughout the term.

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CARLETON UNIVERSITY STATEMENT REGARDING PLAGIARISM

The University Academic Integrity Policy defines plagiarism as "*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one's own.*" This includes 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. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, artworks, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, material on the internet and/or conversations.

Examples of plagiarism include, but are not limited to:

- any submission prepared in whole or in part, by someone else, including the unauthorized use of generative AI tools (e.g., ChatGPT);
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings without appropriate acknowledgement;

- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one's own; and
- failing to acknowledge sources through the use of proper citations when using another's work and/or failing to use quotations marks.

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.

CARLETON UNIVERSITY STATEMENT ON INTELLECTUAL PROPERTY

Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).

Students registered in the course may take notes and make copies of course materials for their own educational use only. Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).

CARLETON UNIVERSITY STATEMENT ON STUDENT MENTAL HEALTH

As a University student, you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you. Here is a link to information about all of the resources, both on campus and off, that you may find helpful: <https://carleton.ca/wellness/>

ACADEMIC ACCOMMODATION

I am happy to grant a wide-range of academic accommodations. Should you need to discuss any options, please do so with me directly. We can discuss after class, during office hours, via email, or arrange a short Zoom call.

Carleton University text on accommodations: You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes can be found at the below link:

<https://students.carleton.ca/course-outline/>