

### Course Outline

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COURSE:	CRCJ 4500 A The Art of (in)Justice
TERM:	Fall 2025
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: Monday, 1pm-2pm or by appointment Telephone: N/A Email: <a href="mailto:Jeffrey.monaghan@carleton.ca">Jeffrey.monaghan@carleton.ca</a>

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### 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.

Ninisidawinawànànig kenawendamòdjig kije kikenindamàwin; weshkinigidjig kaye kejeyàdizidjig.

Nigijeweninmànànig ogog kà nìgànì sòngideyedjig; weshkad, nongom; kaye àyànikàdj.

#### 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.

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## 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, 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 21<sup>st</sup> Century*.
2. Collection of online/digital readings that will be uploaded to Brighspace

Additional course readings will be available digitally. For a full list see the reading schedule provided below.

## Evaluation

### Note on mandatory course attendance and participation

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 (50% of classes) 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: Sept 30<sup>th</sup>.

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 14, Oct 17, Nov 18

Provide 2 critical reflection submissions based on 3 options: 1) Guided tour of *Unknown Area* (attending Oct 7 due Oct 17); 2) Guided tour of *Pucker Up!* (attending Oct 14 due Oct 21); or 3) class viewing and discussion of *Screening Surveillance* (in-class Nov 11 due Nov 18).

You will need to select two tours/exhibitions/event from the three options listed above. 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 – Speculative fictions group discussions (10%)

Due: November 4<sup>th</sup>. No paper submissions; oral presentation only.

Using materials from our Week 4 reading of Peter Paik's (2010) classic *Utopia to Apocalypse*, your group will explore and identify key conceptual ideas around utopias and dystopias as artistic productions. Your group will then brainstorm a homework task to assign to the class that aligns w/ the key themes or aims that you've identified from Paik's work (or added yourselves!). The homework assigned to your classmates must be one work of speculative fiction in the utopia-dystopia flavour that we'll all consume for our class discussion on Week 9. Selected works can include: short stories, (short) Netflix/etc streaming series, movies, etc etc. We will talk in-class about the options for this homework.

During Week 9, each group will facilitate a 30-minute discussion on their assigned homework and align the discussion w/ key themes explored in Week 4. There are no limits to your creative engagements w/ this presentation.

D – Artist Movement Group Research Project & Presentation (20%)

Due: Nov 17 (brochure) and Nov 18 (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 and artist(s). 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 17<sup>th</sup>. I’ll have all brochures printed together as a ‘guidebook’ for our self-guided tour.

E– Final course cultural production (30%). Due: Last day of class, Dec 2<sup>nd</sup>.

Cultural production: 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 are required to 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 2<sup>nd</sup>.

The written component for your cultural production will be submitted 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 2<sup>nd</sup> class exhibit to be considered.

CU required statement on final grade approvals: Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

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## **WEEKLY READINGS**

### **Sept 9: Week 1: Introduction and overview**

No reading materials assigned.

## **Sept 16: 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 23: 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*.

Book review/reflection due next week, Sept 30.

## **Sept 30: Week 4: Speculative fictions 1.0**

Utopias and dystopias group assignment workshop. Group-based discussion week where we will need to extrapolate from Paik’s reading, “The God that Succeeded”, to build a set of discussion themes related to works of utopia/dystopia. Your group will then brainstorm a homework task to assign to the class. Selected works can include: short stories, (short) Netflix/etc streaming series, movies, etc etc. We will talk in-class about the options for this homework.

### **Required readings:**

Paik, Peter (2010). “The God that Succeeded”, in *Utopia to Apocalypse: Science Fiction and the Politics of Catastrophe*. University of Minnesota Press, pgs 1-22.

Dick, Philip K (1956). *The Minority Report*. Available online:  
<https://dn720006.ca.archive.org/0/items/english-collections-k-z/The%20Minority%20Report%20-%20Philip%20K.%20Dick.pdf>

## **Oct 7: Week 5: Art Tour #1 at CUAG**

October 7<sup>th</sup> will be our first gallery tour. We'll meet at Carleton U's very own gallery: The Carleton University Art Gallery (CUAG). This campus gem – didn't know we had an art gallery, did you? – is currently hosting a number of exhibits; and we'll be touring an exhibition entitled *Unknown Area*.

*Unknown Area* is a highly innovative exhibition mingling research, touch, documentation to explore an alternate world built by individuals on the Blind spectrum. We'll be having a 1-hr tour and I'll submit some reading materials in-class (in Week 4) to guide our visit.

PLEASE NOTE: We will be meeting at the CUAG, St. Patrick's Building. Logistics to be discussed/arranged beforehand.

**Required readings:**

TBD

[First reflection piece \*optional\* would be due for next week, Oct 14]

## **Oct 14: 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 an exhibit entitled *Pucker Up! The Lipstick Prints* of Joyce Wieland. Joyce Wieland (1930–1998) was a groundbreaking artist and cultural activist who explored Canadian identity and feminist issues through diverse media.

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:**

TBD

[Second reflection piece \*optional\* would be due for next week, Oct 17]

## **Oct 21: Week 7: No Class**

## **===== Reading Week =====**

## **Oct 28: 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 within 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 4: Week 9: Speculative Fiction 2.0**

Homework will be assigned on September 30 (Week) 4 during our Speculative fictions 1.0 discussions.

Each group will have a 30-minute section (four groups) to lead a discussion around their work of speculative fiction. More info to be provided in-class.

**Nov 11: 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:**

Brightenti, Andrea Mubi (2018). “Artveillance” in *Surveillance Studies: A Reader*. Oxford University Press. Pgs 389-393.

Monahan, Torin (2022). "Introduction" in *Crisis Vision: Race and the Cultural Production of Surveillance*. Duke University Press. Pgs 1-20.

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

[Third reflection piece \*optional\* would be due for next class, Nov 18].

## **Nov 18: 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.

Logistics etc will be arranged in the weeks prior to our tour. All students are expected to attend the NGC for the presentations.

Please email your "guidebooks" by Monday Nov 17 at 10am so they can be compiled and printed.

## **Nov 25: 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 2: 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 POLICIES ON ACADEMIC INTEGRITY**

Please familiarize yourself with the University's Academic Integrity Policy:

<https://carleton.ca/secretariat/wp-content/uploads/Academic-Integrity-Policy-2021.pdf>

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.

In this course, any use of generative AI tools to produce assessed content is considered a violation of academic integrity standards.

#### **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 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. For more information, please consult <https://wellness.carleton.ca/>

Other resources:

#### **Emergency Resources (on and off campus)**

- Suicide Crisis Helpline: call or text 9-8-8, 24 hours a day, 7 days a week.
- For immediate danger or urgent medical support: call 9-1-1

**Carleton Resources**

- Mental Health and Wellbeing: <https://carleton.ca/wellness/>
- Health & Counselling Services: <https://carleton.ca/health/>
- Paul Menton Centre: <https://carleton.ca/pmc/>
- Academic Advising Centre (AAC): <https://carleton.ca/academicadvising/>
- Centre for Student Academic Support (CSAS): <https://carleton.ca/csas/>
- Equity & Inclusivity Communities: <https://carleton.ca/equity/>

**Off Campus Resources**

- Distress Centre of Ottawa and Region: call 613-238-3311, text 343-306-5550, or connect online at <https://www.dcottawa.on.ca/>
- Mental Health Crisis Service: call 613-722-6914 or toll-free 1-866-996-0991, or connect online at <http://www.crisisline.ca/>
- Empower Me Counselling Service: call 1-844-741-6389 or connect online at <https://students.carleton.ca/services/empower-me-counselling-services/>
- Good2Talk: call 1-866-925-5454 or connect online at <https://good2talk.ca/>
- The Walk-In Counselling Clinic: for online or on-site service <https://walkincounselling.com>

**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: Carleton is committed to providing academic accessibility for all individuals. You may need special arrangements to meet your academic obligations during the term. The accommodation request processes, including information about the Academic Consideration Policy for Students in Medical and Other Extenuating Circumstances, are outlined on the Academic Accommodations website ([students.carleton.ca/course-outline](https://students.carleton.ca/course-outline)).