
Course Outline

COURSE:	CRCJ 4001 D The Art of (in)Justice
TERM:	Winter 2020
PREREQUISITES:	Fourth-year standing in B.A. Honours in Criminology Justice
CLASS:	Day & Time: Thursday – 14:35pm - 17:25pm Room: Please check with Carleton Central for current room location.
INSTRUCTOR: (CONTRACT)	Jeffrey Monaghan
CONTACT:	Office: C579 Loeb Office Hrs: Monday and Thursday, 1pm-2pm or by appointment Telephone: N/A Email: Jeffrey.monaghan@carleton.ca

Academic Accommodation

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

Pregnancy obligation: write to me with any requests for academic accommodation during the first two weeks of class, or Faculty of Public Affairs 20 Teaching Regulations 2019-20 as soon as possible after the need for accommodation is known to exist. For more details [click here](#).

Religious obligation: write to me 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 [click here](#).

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and 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 me to ensure accommodation arrangements are made. Please consult the [PMC website](#) for the deadline to request accommodations for the formally-scheduled exam (if applicable).

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 where 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: <https://carleton.ca/equity/sexual-assault-support-services>

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. Write to me 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>

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

1. *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. For a full list see the reading schedule provided below.

Evaluation

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

2pgs, single spaced. Due: Jan 25

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 CULearn. No late submissions accepted.

B – Art tour / course content critical reflections (10% each x 2 for 20%)

1-2 pgs, single spaced. Due either: Feb 6, Feb 20, Mar 5.

Provide 2 critical reflection submissions based on 3 options: 1) Guided tour of the *Abadakone* exhibit (attending on Jan 30); 2) Guided tour of the Shannon Finnegan exhibit (attending Feb 13); or 3) Guest speaker presentation and films on big data surveillance (in-class Feb 27).

You will need to select 2 weeks based on the above options. The critical reflection should include a brief synopsis of key themes explored in the exhibit as well as an engagement with the required readings from that week. More information to be provided in-class.

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

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. Examples of the guidebook will be provided in-class.

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

“Art” project: 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.

Accompanying submission for your art piece will be done through CULearn. Please feel free to include pictures of your artistic production. No late submissions are accepted. The artistic production must be presented during the April 3rd class exhibit to be considered. Exceptions based on the medium of production can be made ahead of time.

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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 credit 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.

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).

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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: *Àbadakone / Continuous Fire*

We will be visiting the National Art Gallery of Canada to have a guided tour of *Àbadakone | Continuous Fire*. Building on themes of continuity, activation, and relatedness, this exhibition explores the creativity, concerns and vitality of Indigenous art from virtually every continent.

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-XII.

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.

Leighten, 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: <http://www.dantaylor.com/pages/refusglobal.html> (English)

<http://www.dantaylor.com/pages/frenchrefusglobal.html> (French)

Feb 13: Disability In/Justice: Guided tour at CUAG

We will be hosted for a tour at Carleton Art Gallery (CUAG). The tour will examine the exhibit of work by disability artist and activist Shannon Finnegan called *Lone Proponent of Wall-to-Wall Carpet*. Finnegan's practice calls attention to ableism, seeking to destabilize it through humour and subtle interventions. The Brooklyn-based artist's exhibition *Lone Proponent of Wall-to-Wall Carpet* follows on her Disruptions Series lecture "A Completely Customized World Where Everything Is Just How I Like and Need It" and will feature drawings from portrait series, a portable mural and customized benches along with other elements that seek to make the gallery a more welcoming and comfortable space for experiences with art.

Required readings:

Kelly, Christine; Orsini, Michael. 2016. "Introduction: Mobilizing Metaphor". In *Mobilizing metaphor: art, culture, and disability activism in Canada*. Vancouver: UBC Press.

Feb 20: Week 7

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

Feb 27: Week 8: "Screening Surveillance" w/ sava saheli singh

We will be joined by scholar and artist Dr. sava saheli singh, who is currently a postdoctoral fellow at the University of Ottawa. sava conceptualized, co-created, and co-produced "Screening Surveillance"—a knowledge translation program for the Big Data Surveillance project. "Screening Surveillance" is three short near-future fiction films - *Blaxites*, *A Model Employee* and *Frames* - that call attention to the potential human consequences of big data surveillance. sava will screen her films and lead a discussion based on the weeks readings.

Required readings: TBA

Mar 5: Week 9: Art tour at the National Art Gallery

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

Mar 12: Week 10: Prison art and activism

Guest Speaker - TBA

Mar 19: Week 11: Prisons and Documentary

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.

Mar 26: Week 12: Game-making and social justice

More info TBA.

Apr 2: Week 13: Exhibits