
Course Outline

COURSE:	CRCJ 4500 B The Art of (in)Justice
TERM:	Winter 2022
PREREQUISITES:	Fourth-year standing in B.A. Honours in Criminology Justice
CLASS:	Day & Time: Wednesday – 8:35am - 11:25am Room: Please check with Carleton Central for current room location.
INSTRUCTOR: (CONTRACT)	Jeffrey Monaghan
CONTACT:	Office: C579 Loeb Office Hrs: Wednesday, 1pm 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*.
2. Jonnie, Brianna and Neal Shannacappo (2019). *If I Go Missing*. James Lorimer & Company Ltd., Publishers.

Seeing Power is only available in digital format. It will be made available to students.

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: Feb 2

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: Feb 16, Feb 23, Mar 16.

Provide 2 critical reflection submissions based on 3 options: 1) Guided tour of *Drift: Art and Dark Matter* (attending Feb 9 due Feb 16); 2) Guided tour of *To Play in the Face of Certain Defeat* (attending Feb 16 due Feb 23); or 3) Guest speaker presentation and films on big data surveillance (in-class Mar 9 due Mar 16).

You will need to select 2 tours/exhibitions from the 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: March 23

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. The presentation can include any range of materials (audio, visual, artifactual, anything) and must include a visual submission component (a brochure, or powerpoint, or photo essay, or any compiled materials) with a brief text/script for assessment purposes. Specifics will be discussed over the course of the term. Examples will also be provided.

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 April 3rd.

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 April 3rd class exhibit to be considered. Exceptions based on production mediums can be made ahead of time.

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CU 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 12: Week 1: Introduction and overview

Jan 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*.

Jan 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*.

Feb 2: Week 4: Comics and colonialism with Guest Neal Shannacappo

For this week we are going to be reading *If I Go Missing*, a new 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.

Feb 9: Week 5: *Drift: Art and Dark Matter*

What is "dark matter"? Physicists believe dark matter is an invisible material that literally holds the galaxy together. Without dark matter, although we have never observed this matter directly, the materiality of the cosmos would come undone.

The *Drift* exhibition, hosted at the Carleton University Art Gallery (CUAG), is a collaboration between a group of scientists working on the search for dark matter at SNOLAB's underground facility in Sudbury and a team of artists (Nadia Lichtig, Josèfa Ntjam, Anne Riley and Jol Thoms). Through their transdisciplinary exchanges with scientists, the artists have created artworks—sculpture, installation, textile and video—that emerge as multisensory agents in the search for an experience of dark matter. As a highly creative transdisciplinary project, *Drift* explores the forms and energies that connect research to labour, landscapes, cultures and histories.

Required readings:

Barad, Karen. 2017. "Troubling time/s and ecologies of nothingness: Re-turning, remembering, and facing the incalculable." *New Formations* 92(92): 56-86.

.> please access this journal article through the CU Library

Virtual exhibit available here:

<https://belkin.ubc.ca/drift-resources-for-research/>

Exhibition resources available here:

<https://agnes.queensu.ca/digital-agnes/online-exhibition/drift-art-and-dark-matter/>

Feb 16: *To Play in the Face of Certain Defeat*

We will be visiting the Ottawa Art Gallery for a guided tour of their exhibition *Esmaa Mohamoud: To Play in the Face of Certain Defeat*. Mohamoud's work takes inspiration from the African American writer Ralph Ellison to explore "ways in which Black bodies at once appear—and yet are rendered metaphorically invisible—within the spaces they navigate." We will be provided a tour by the OAG's staff and will have a chance to view the exhibition pieces after the tour as well.

We will be meeting at the OAG at 10am on January 26. Students are responsible for their own transportation. More details to be confirmed by class on January 19.

Required reading:

Copeland, Huey (2013). Chapter 1 "The Blackness of Things", pgs 1-24 in *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America*. University of Chicago Press.

Check out the materials online at the OAG website:

<https://www.oaggao.ca/esmaa-mohamoud-play-face-certain-defeat>

Feb 23: Week 8: No Class

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

Mar 2: 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>

Mar 9: Week 9: 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" consists of four short near-future fiction films that call attention to the potential human consequences of big data surveillance. sava will screen her films and lead a discussion based on the week's readings.

Required readings: TBA

Mar 16: Week 10: No Class

Please work on your group projects and your final assignment (cultural production). Office hours are available all week for meetings and any discussion time.

Mar 23: Week 11: Research Presentations

We will be meeting in-class to do our group presentations. Your group will have approximately 10-15 minutes to present your research on whatever social/artistic movement that you've selected. Presentation formats can take any shape or use any materials that you would like but, at minimum, must include one visual format (brochure, placard, prezi, PowerPoint, video etc).

Mar 30: Week 12: Prisons and Documentary

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.

Apr 6: 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.