

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from [Class Search/Course Catalog](#).

College/School	College of Integrative Sciences and Arts	Department/School	Leadership and Integrative Studies
Prefix: <u>LST</u>	Number: <u>470</u>	Title: <u>Seminar: Social Activism Through the Arts</u>	Units: <u>3</u>

Course description: **Advanced analysis and application of theories and methods of human and social inquiry.**

Is this a cross-listed course? No If yes, please identify course(s): \_\_\_\_\_

Is this a shared course? No If so, list all academic units offering this course: \_\_\_\_\_

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a permanent-numbered course with topics? Yes

If yes, each topic requires an individual submission, separate from other topics.

**Requested designation:** Literacy and Critical Inquiry–L

**Mandatory Review:** Yes

*Note- a separate proposal is required for each designation.*

**Eligibility:** Permanent numbered courses **must** have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact [Phyllis.Lucic@asu.edu](mailto:Phyllis.Lucic@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2020 Effective Date: October 10, 2019

For Spring 2021 Effective Date: March 5, 2020

**Area proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

**Checklists for general studies designations:**

Complete and attach the appropriate checklist

[Literacy and Critical Inquiry core courses \(L\)](#)

[Mathematics core courses \(MA\)](#)

[Computer/statistics/quantitative applications core courses \(CS\)](#)

[Humanities, Arts and Design core courses \(HU\)](#)

[Social-Behavioral Sciences core courses \(SB\)](#)

[Natural Sciences core courses \(SQ/SG\)](#)

[Cultural Diversity in the United States courses \(C\)](#)

[Global Awareness courses \(G\)](#)

[Historical Awareness courses \(H\)](#)

**A complete proposal should include:**

- x Signed course proposal cover form
- x [Criteria checklist](#) for General Studies designation being requested
- x Course catalog description
- x Sample syllabus for the course
- x Copy of table of contents from the textbook and list of required readings/books

**It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.**

**Contact information:**

Name Isabelle Rucks Petersen E-mail Isabelle.Rucks@asu.edu Phone 480-940-6060

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Kevin Ellsworth Date: 8/26/2020

Chair/Director (Signature): 

Arizona State University Criteria Checklist for

LITERACY AND CRITICAL INQUIRY - [L]

**Rationale and Objectives**

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

**Proposer: Please complete the following section and attach appropriate documentation.**

<b>ASU - [L] CRITERIA</b>			
<b>TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:</b>			
<b>YES</b>	<b>NO</b>		<b>Identify Documentation Submitted</b>
<b>X</b>	<input type="checkbox"/>	<p><b>CRITERION 1:</b> At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p>	
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>			
<p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description of</b></p> </div> <p style="text-align: left; margin-top: 10px;"><b>C-1</b></p>			
<b>X</b>	<input type="checkbox"/>	<p><b>CRITERION 2:</b> The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>	
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>			
<p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description of</b></p> </div> <p style="text-align: left; margin-top: 10px;"><b>C-2</b></p>			
<b>X</b>	<input type="checkbox"/>	<p><b>CRITERION 3:</b> The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>	
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>			

## ASU - [L] CRITERIA

2. Also:

Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description of**

C-3

## ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<b>x</b>	<input type="checkbox"/>	<b>CRITERION 4:</b> These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i>	

1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments

2. Also:

Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description of** the grading process, and label this information "C-4"

C-4

Course Prefix	Number	Title	General Studies Designation
LST	470	Social Activism Through the Arts	L

Explain in detail which student activities correspond to the **specific** designation criteria.  
 Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Criterion 1	50% of the course grade is based on individual writing assignments.	<p>Writing assignments in Modules 1, 3, 5, and 7 all investigate the interrelationship of social activism and the arts. Please see syllabus, below, for grade distribution.</p> <p>In addition, most discussion questions in this course call for mini essays that synthesize/evaluate materials from the readings.</p>
Criterion 2	All writing assignments in this course emphasize critical inquiry.	<p>In all writing assignments, students are required to analyze, synthesize, and evaluate evidence from readings and to apply to examples of their choice. Please see syllabus, below, for detailed assignment prompts.</p>
Criterion 3	All four writing assignments, although varied in length requirement, are designed to promote in-depth engagement and analysis.	<p><b>Module 1:</b> a conceptual inquiry into how protest art, specifically, fulfills a valuable social function (students draw on two provided texts and apply theory to specific examples).</p> <p><b>Module 3:</b> a textual analysis of a hip hop music video of student's choice, guided by art theory, with the goal of placing the piece within the context of artistic activism and evaluating its impact as such.</p> <p><b>Module 5:</b> a "close reading" of a feminist poem of student's choice, focusing on the analysis, synthesis, and interpretation of the poem's formal features.</p> <p><b>Module 7:</b> a research paper to provide opportunity for in-depth engagement with one social movement of student's choice along the lines of its artistic expression.</p> <p>Please see syllabus, below, under "Assignments" for more detail.</p>

<b>Criterion 4</b>	Assignments are spaced in such a way that instructor feedback can be applied to subsequent assignments.	Assignments are due in Modules 1, 3, 5, and 7. Instructor feedback is typically given within 7 days of assignment submission. Because the first assignment is due at the end of Module 1, potential issues (e.g., with format, citation, depth, tone, grammar, etc.) are identified and communicated early on in the course, which provides ample time for corrective action before the due date of the next assignment at the end of Module 3.
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LST 470 Liberal Studies Seminar

Course Description:

Advanced analysis and application of theories and methods of human and social inquiry.

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## LST 470: Social Activism Through the Arts

Fall 2020 Online

### Instructor

Isabelle Rucks Petersen

Email: [Isabelle.Rucks@asu.edu](mailto:Isabelle.Rucks@asu.edu)

Phone: (480) 940-6060 (10am to 10pm AZ time / no texting)

Office Hours: By appointment, online

### Course Description

This course explores major social movements through the lens of artistic expression, offering insights into the interrelationship between culture and social change within the United States and globally. By examining cultural texts (music, film, poetry, painting, etc.) engendered by resistance movements since the 1950s, students will analyze how these expressions have influenced contemporary views of social justice and contributed to social change.

We will investigate the following questions:

- How have activists used cultural and artistic strategies to challenge existing power and to envision alternatives?
- How have social movements affected cultural and aesthetic practices?
- What are the cultural legacies of progressive social change?

### Student Learning Outcomes

- Demonstrate the ability to analyze at least one topic/theme using humanities and social sciences perspectives
- Demonstrate the ability to apply insights, concepts or theories from the humanities and social sciences learned in LST 370
- Demonstrate the ability to apply inquiry skills learned in LST 370
- Demonstrate the ability to synthesize humanities and social sciences perspectives
- Demonstrate the ability to analyze and interpret written, visual, and audiovisual media

## Attendance Policy

Class attendance (either in-person or remotely) is required in the course, and attendance is taken every class session. If you are unable to attend class for any reason, please contact me as soon as possible.

## Communicating with your Instructor and Classmates

### Classroom Community

To build a course climate that is comfortable for all, it is important that students (1) display respect for all members of the class – including the instructor and students; (2) pay attention to and participate in all interactive student partner/instructor sessions and activities; and (3) observe the rules of appropriate online behavior (also known as *netiquette*). This term is defined by the instructor and includes keeping course discussion posts and oral communication with other students (or the instructor) focused on the assigned topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion. In addition, they must avoid racist, sexist, homophobic, or other negative language that may unnecessarily exclude course members. This is not an exhaustive list of behaviors; rather, it represents examples of the types of things that can have a dramatic impact on the course environment. Your final grade may be reduced each time you engage in the types of negative behaviors indicated above.



## Chat

The Chat tool in Canvas allows students and teachers to interact in real time. Use Chat only for informal course-related conversations unless your instructor informs you otherwise. Chat is not ideal for questions about assignments; instructors are not required to monitor it and conversations may be buried or lost.

## Email

ASU email is an [official means of communication](#) among students, faculty, and staff. Students are expected to read and act upon email in a timely fashion. Students bear the responsibility of missed messages and should check their ASU-assigned email regularly.

*All instructor correspondence will be sent to your ASU email account.*

### Required Textbook

Reed, T.V. *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Present*. 2<sup>nd</sup> ed., The University of Minnesota Press, 2019. ISBN 978-1-5179-0621-4 (digital version available).

### Table of Contents:

- Introduction xi
- 1. Singing Civil Rights: The Freedom Song Tradition 1
- 2. Dramatic Resistance: Theatrical Politics from the Black Panthers to Black Lives Matter 43
- 3. The Poetical is the Political: Feminist Poetry and the Poetics of Women's Rights 85
- 4. Revolutionary Walls: Chicano/a/x Murals, Chicano/a/x Movements 115
- 5. Old Cowboys, New Indians: Hollywood Frames the American Indian Movement 143
- 6. We are [Not] the World: Famine, Apartheid, and the Politics of Rock Music 173
- 7. Acting up against AIDS: The (Very) Graphic Arts in a Moment of Crisis 197
- 8. Novels of Environmental Justice: Toxic Colonialism and the Nature of Culture 239
- 9. Puppetry against Puppet Regimes: The "Battle of Seattle" and the Global Justice Movement 269
- 10. #Occupy All the Arts: Challenging Wall Street and Economic Equality Worldwide 325
- Conclusion: The Cultural Study of Social Movements 371

## COURSE PLAN

Please use the online Course Schedule in Canvas for due dates of assignments.

### Week One

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Overview: A Brief History of Social Justice Movements and the Role of Artistic Activism

Intro Quizzes: See Module 0

Reading: Introduction and conclusion of *The Art of Protest*

Discussion Boards: Due Thursday; peer responses due by Sunday

Short Paper: due Sunday

See Module 1, online, for additional readings and detailed assignments.

### Week Two

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Music: Freedom Songs and Beyond

Reading: Chapter 1: "Singing Civil Rights" in *The Art of Protest*

Discussion Boards: Due Thursday; two peer responses due Sunday

See Module 2, online, for additional readings and detailed assignments.

### Week Three

#### Theatrical Representations of Resistance: Black Arts

Reading: Chapter 2: “Dramatic Resistance” in *The Art of Protest*  
 Discussion Boards: Due Thursday, two peer responses due Sunday  
 Short Paper: due Sunday  
 See Module 3, online, for additional readings and detailed assignments.

### Week Four

#### Painting for Life: Chicano/a Mural Culture and More

Reading: Chapter 4: “Revolutionary Walls” in *The Art of Protest*  
 Discussion Boards: Due Thursday; two peer responses due Sunday  
 See Module 5, online, for additional readings and detailed assignments.

### Week Five

#### Sister Outsider: The Poetry of Women’s Rights

Reading: Chapter 3: “The Poetical is the Political” in *The Art of Protest*  
 Discussion Boards: Due Thursday; two peer responses due Sunday  
 Short Paper: due Sunday  
 See Module 4, online, for additional reading and detailed assignments.

### Week Six

#### Film: Hollywood and Native Pride

Reading: Chapter 5: “Old Cowboys, New Indians” in *The Art of Protest*  
 Discussion Boards: Due Thursday; two peer responses due Sunday  
 Research Paper: Due Sunday  
 See Module 6, online, for additional readings and detailed assignments.

### Week Seven

#### Activism in the Information Age: The Power of Memes, Sloganeering, and Hashtagging

Reading: “Will the Revolution be Cybercast?” pp. 310-314 in Chapter 9, and Chapter 10: “#Occupy All the Arts” in *The Art of Protest*  
 Discussion Boards: Due Thursday. No peer responses are due this week.  
 See Module 7, online, for additional readings and detailed assignments.

### Summary of Graded Work

You will engage your fellow classmates in online chat rooms, do research, and turn in writing assignments – all with the goal of having a better insight into the connection between social movements and protest art.

Discussion Boards for all lessons in Weeks 1-7 due by Thursday (late DQ posts face deductions).	45 pts	All weeks	
Module 1 Assignment	5 pts	Week 1	
Module 3 Assignment	10 pts	Week 3	C-1
Module 5 Assignment	10 pts	Week 4	
Module 7 Research Paper	25 pts	Week 7	C-4
Yellowdig Posts	5 pts	All Weeks	
<b>Total</b>	<b>100 pts</b>		

### Assignments

**Module 1**

**C-3**

The purpose of this assignment is to make you think about the interrelationship of protest movements and art. You will learn more about this intricate relationship during the next few weeks.

Art, in its most basic definition, is the creative expression of what is important to people. Activism, on the other hand, consists of efforts to promote, impede, direct, or intervene in social, political, economic, or environmental reform with the desire to make changes in society. Hence, artistic activism seeks to effect change via creative means.

For this assignment, read the *Why Artistic Activism* piece and *The Social Function of Art* article in this week's learning materials.

Then, in a 350-700 word essay, explain in your own words how protest art fulfills an important social function. Illustrate your essay with cited quotes from both texts AND any illustration(s) from your personal knowledge of the arts you can think of.

C-2

### Module 3

Select any music video of a socially relevant hip hop song of your choice and analyze the song, including the video, along the following guiding questions from Edmund Burke Feldman's *Aesthetic Criticism* (you read about his work in the *How to Look at Art* document in Module 1):

**1. Description** – identifying what can be seen: elements and materials – describe the visual and literal qualities. Art historically deals with where, who and when. Be objective.

**2. Formal Analysis**– how is this put together physically and compositionally and identifying style or subject matter. What relationships do the elements sustain?

**3. Interpretation** – Why did the artists make the choices he did about materials, composition, subject matter, etc.? What is he/she trying to say? Is there an emotional tone?

**4. Evaluation/Judgment** – How does this compare with similar works? Did the artist make the right decisions? Does the work say what he wanted to say? Is the work of high quality? What do you think the artist could improve on? Does the work communicate significant ideas or arouse emotions? Etc. Conclude with a paragraph or two on how the song does or does not qualify as a *protest song*.

You want to apply these general questions to the song you selected and address specific elements of the lyrics, the style of vocal performance, and visual elements, such as choreography, setting, and mood. Please do not use any of the songs discussed in detail in the texts of this week's learning materials.

You will need about 1,050 – 1,400 words for this analysis. Please make sure to read Danny Hoch's Manifesto (in Module 2 Learning Materials) before you answer the questions, and incorporate some of his ideas. Include a link to the video you are discussing (make sure it's hyperlinked), and cite all your sources in correct format (APA or MLA).

### Module 5

For this short paper, do a "close reading" of any poem written by a woman that deals with female identity and/or the social standing of women. You may use a poem from the link *25 Feminist Poems* in this week's Learning Materials or find your own. Read the guidelines on how to do a "close reading" here (Links to an external site.) (warning: it's involved!) and apply them to your selected poem. For context, it might also be helpful to survey the poet's biographical information.

With Audre Lorde's *Poetry is Not a Luxury* essay in mind, include a discussion of why the genre of poetry is particularly well suited for the poet's overall message (over other artistic or other writing genres), that is, explain why the poet chose to write a poem rather than an essay.

Make sure to correctly cite all your sources. Use a consistent format for your paper (MLA or APA).

Your paper should be between 1,400 and 1,750 words long.

### Week 7

For this 10-15 page paper (3,500-5,250 words), you will research one activist movement of your choice along the lines of the arts it has produced. The movement can be one we have discussed in class or one that we have not mentioned or only touched upon briefly. The works of art you will use for illustration should be representative and substantial in scope (i.e., not just one painting or song, etc.). If you select a topic introduced in our class, please do not use any of the works of art posted in our course materials; rather, find your own.

- Select an activist movement
- Select a minimum of 3 representative works of art associated with the movement (if the works are minor, such as memes, please select a larger variety to discuss)
- Give a brief overview of the movement for context

- Discuss the works of art **in detail** by giving names of artists, years of publication, and detailed descriptions as well **as in-depth interpretations** of how the pieces represent the movement that engendered them.
- For each work of art, **assess how and why it is effective in its impact on the audience.**

Make sure to provide **appropriate documentation** in a style of your choice (MLA, APA, etc.) with internal (parenthetical) citation and a bibliography (MLA Works Cited or APA reference page) with a minimum of 10 sources.

Please proof-read your paper as points will be deducted from papers with multiple mistakes.

### Assignment Submission

All assignments, unless otherwise announced, **MUST** be submitted to the designated area of Canvas. Do not submit an assignment via email. All major assignments must be submitted in .doc, .docx, or pdf file format. Submissions in other formats will not be graded. All writing assignments must be submitted in MLA or APA style (indicate explicitly if you are using a different style).

### Grading Scale

100-93	A
92 – 90	A-
89 – 88	B+
87 – 83	B
82 – 80	B-
79 – 78	C+
77 – 70	C
69 – 60	D
Below 60	E

## Submitting Assignments

For your own protection, you should keep a copy of everything you hand in, and you should keep your graded assignments at least until grades are finalized at the end of the semester in the event you wish to contest any grades.

All assignments, unless otherwise announced by the instructor, **MUST** be submitted to the designated area of Canvas. Do not submit an assignment via email.

Assignment due dates follow Arizona Standard time. Click the following link to access the [Time Converter](#) to ensure you account for the difference in time zones. Note: Arizona does not observe daylight savings time.

## Course Time Commitment

Coursework includes all learning activities including reading, watching videos, studying, and completing assignments. Arizona Board of Regents (ABOR) requires 45 hours of coursework per credit for college-level courses, which translates to:

- 1 credit hour = 45 total hours
- 2 credit hours = 90 total hours
- 3 credit hours = 135 total hours
- 4 credit hours = 180 total hours
- 5 credit hours = 225 total hours

ASU courses range in length from 6 weeks to 15 weeks. Below is a breakdown of the 135-hour required time commitment for a three-credit course divided among weeks for courses of various lengths.

<b>Course Length</b>	<b>Time on Coursework per Week for a 3-credit course</b>	<b>Total Time Requirement for a 3-credit Course</b>
6 weeks	22.5 hours	135 hours
7.5 weeks	18 hours	135 hours
8 weeks	17 hours	135 hours
15 weeks	9 hours	135 hours

## Drop and Add Dates/Withdrawals

If you are unable to take this course for any reason, be aware that there is a limited timeline to [drop or add the course](#). Consult with your advisor and notify your instructor to add or drop this course. If you are considering a withdrawal, review the following ASU policies: [Withdrawal from Classes](#), [Withdrawing as a Financial Aid Recipient](#), [Medical/Compassionate Withdrawal](#), and a [Grade of Incomplete](#).

## Grade Appeals

Students must first speak with the instructor of the class to discuss any disputed grades. If, after review, a resolution is not achieved, students may proceed with the appeal process. Student grade appeals must be processed in the regular semester immediately following the issuance of the grade in dispute (by commencement for fall or spring), regardless whether the student is enrolled at the university. Complete details are available in the [CISA Grade Appeals policy](#).

## Academic Integrity

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see [provost.asu.edu/academicintegrity](http://provost.asu.edu/academicintegrity).

If you fail to meet the standards of academic integrity in any of the criteria listed on the university policy website, sanctions will be imposed by the instructor, college, and/or dean. Academic dishonesty includes, but is not limited to, cheating on an academic evaluation or assignment, plagiarizing, academic deceit (such as fabricating data or information), or falsifying academic records. Turning in an assignment (all or in part) that you completed for a previous class is considered self-plagiarism and falls under these guidelines. Any infractions of self-plagiarism are subject to the same penalties as copying someone else's work without proper citations. Students who have taken this class previously and would like to use the work from previous assignments should contact the instructor for permission to do so.

If you have any questions about your work and the academic integrity policy, please discuss your assignment or concerns with your instructor, teaching assistant, or your college Academic Integrity Officer in advance of submitting an assignment. Student resources on Sun Devil Integrity and strategies for completing your work with integrity and avoiding plagiarism are available here: [ASU Student Resources for Academic Integrity](#) or [provost.asu.edu/academicintegrity](http://provost.asu.edu/academicintegrity) for more information.

## Harassment Prohibited

ASU policy prohibits harassment on the basis of race, sex, gender identity, age, religion, national origin, disability, sexual orientation, Vietnam era veteran status, and other protected veteran status. Violations of this policy may result in disciplinary action, including termination of employees or expulsion of students. Students are encouraged to report harassment to instructors and the Dean of Students Office.

## Student Conduct

ASU and the College of Integrative Sciences and Arts expects and requires its students to act with honesty, integrity, and respect. Required behavior standards are listed in the [Student Code of Conduct and Student Disciplinary Procedures](#), [Computer, Internet, and Electronic Communications policy](#), [ASU Student Academic Integrity Policy](#), and outlined by the [Office of Student Rights & Responsibilities](#). Anyone in violation of these policies is subject to sanctions. [Students are entitled to receive instruction free from interference](#) by other members of the class. An instructor may withdraw a student from the course when the student's behavior disrupts the educational process per [Instructor Withdrawal of a Student for Disruptive Classroom Behavior](#). The Office of Student Rights and Responsibilities accepts [incident reports](#) from students, faculty, staff, or other persons who believe that a student or a student organization may have violated the Student Code of Conduct.

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

## Title IX

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately. ASU online students may access 360 Life Services, <https://goto.asuonline.asu.edu/success/online-resources.html>.

## Student Accessibility and Inclusive Learning Services (SAILS)

Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to the instructor at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of eligibility from the Student Accessibility and Inclusive Learning Services is required. Disability information is confidential.

**Student Accessibility and Inclusive Learning Services** ([eoss.asu.edu/drc](https://eoss.asu.edu/drc))

**Email:** [DRC@asu.edu](mailto:DRC@asu.edu)

**DRC Phone:** 480-965-1234

**DRC FAX:** 480-965-0441

## Tutoring

Free tutoring support is available in person and online for most courses. Services are offered through ASU's University Academic Success Programs for currently enrolled students.

- Tutoring is available in math, business, science, statistics, and engineering courses.
- Writing tutoring is available for any writing project at any stage of the writing process.
- Supplemental Instruction (SI) facilitates collaborative study groups for selected courses.
- Graduate academic tutoring is available for writing and statistics.
- Academic skills tutoring can help with critical reading, study skills, note taking, and more.
- Resources are available through our YouTube channel, Zoom recordings, and handouts.

Visit <https://tutoring.asu.edu> or call (480) 965-9072 for more information about these services, to view our schedules, or to book an appointment.

## Statement on Inclusion

Arizona State University is deeply committed to positioning itself as one of the great new universities by seeking to build excellence, enhance access, and have an impact on our community, state, nation, and the world. To do that requires our faculty and staff to reflect the intellectual, ethnic, and cultural diversity of our nation and world so that our students learn from the broadest perspectives, and we engage in the advancement of knowledge with the most inclusive understanding possible of the issues we are addressing through our scholarly activities. We recognize that race and gender historically have been markers of diversity in institutions of higher education. However, at ASU, we believe that diversity includes additional categories such as socioeconomic background, religion, sexual orientation, gender identity, age, disability, veteran status, nationality, and intellectual perspective.

## Mental Health

As a student, like anyone else, you may experience a range of challenges that can interfere with learning, such as strained relationships, increased anxiety, substance use, feeling down, difficulty concentrating, and/or lack of motivation. These emotional health concerns or stressful events may diminish your academic performance and/or reduce your ability to participate in daily activities. ASU Counseling Services provides counseling and crisis services for students who are experiencing a mental health concern. Any student may call or walk-in to any ASU counseling center for a same-day or future appointment to discuss any personal concern. Here is the website: [eoss.asu.edu/counseling](http://eoss.asu.edu/counseling). After office hours and 24/7 ASU's dedicated crisis line is available for crisis consultation by calling 480-921-1006.

## Establishing a Safe Environment

Learning takes place best when a safe environment is established in the classroom. In accordance with [SSM 104-02](#) of the Student Services Manual, students enrolled in this course have a responsibility to support an environment that nurtures individual and group differences and encourages engaged, honest discussions. The success of the course rests on your ability to create a safe environment where everyone feels comfortable to share and explore ideas. We must also be willing to take risks and ask critical questions. Doing so will effectively contribute to our own and others' intellectual and personal growth and development. We welcome disagreements in the spirit of critical academic exchange, but please remember to be respectful of others' viewpoints, whether you agree with them or not.

All incidents and allegations of violent or threatening conduct by an ASU student (whether on- or off-campus) must be reported to the ASU Police Department (ASU PD) and the [Office of the Dean of Students](#). If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

## Prohibition of Commercial Notetaking Services

In accordance with [ACD 304-06 Commercial Note Taking Services](#), written permission must be secured from the official instructor of the class in order to sell the instructor's oral communication in the form of notes. Notes must have the note taker's name as well as the instructor's name, the course number, and the date.

## Course Evaluation

Students are expected to complete the course evaluation. The feedback provides valuable information to the instructor and the college and is used to improve student learning. Students are notified when the online evaluation form is available. The results are always anonymous and cannot be reviewed by the instructor/department until after final grades have been posted.

## Trigger Warning

Please note that some course content may be deemed offensive by some students, although it is not my intention to offend anyone. In addition, some materials that we link with online might also be considered offensive, troubling, or difficult to review in terms of language or graphics. I attempt to provide warnings when introducing this kind of material; yet, if I forget to do so, or if something else (in my materials or posts from fellow students) seems offensive, please contact me at [EMAIL@asu.edu](mailto:EMAIL@asu.edu), or the faculty head, [<NAME>](#).

## Academic Affairs Manual

For a complete guide to Arizona State University course policies, please refer to the [Academic Affairs Manual \(ACD\)](#).

## Syllabus Disclaimer

The syllabus is a statement of intent and serves as an implicit agreement between the instructor and the student. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. Remember to check your ASU email and the course site often.



## Required Textbook

Reed, T.V. *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Present*. 2<sup>nd</sup> ed., The University of Minnesota Press, 2019. ISBN 978-1-5179-0621-4 (digital version available).

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