



UNIVERSITY OF
OREGON

School of Planning, Public
Policy and Management

AAD 450/550: Art and Society
Fall 2019

The arts...cannot change the world, but they may change human beings who might change the world. - Maxine Greene

Every human being is an artist, a freedom being, called to participate in transforming and reshaping the conditions, thinking and structures that shape and inform our lives. - Joseph Beuys

Education... [is] the practice of freedom, the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world. - Paulo Freire

Professor: Doug Blandy

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Office Hours: 2-4, Wednesday, other times by appointment

Class Time: 2-3:20 Tuesday and Thursdays

Room: Straub 254

Course Website: <https://canvas.uoregon.edu/courses/143900>

Description: This course examines the arts as they function in society. The relationships of art to society is explored using anthropological, philosophical, sociological, and art educational literature. Concepts derived from these orientations are used to examine ways in which material culture functions to maintain, transmit, and change culture and society. So-called fine, functional, popular, folk, multimedia and environmental forms are considered. Implications for arts and cultural management are addressed.

Objectives:

1. Students will analyze assigned readings for concepts useful in understanding ways in which art functions in various cultures and contemporary society.
2. Students will analyze material culture using information and methods derived from lectures and readings.
3. Students will present analyses of readings and observations, in class and in papers, demonstrating an ability to:
 - a. analyze cultural assumptions in readings and held values.
 - b. consider aesthetic principles in culture-based contexts.
 - c. analyze artifacts and events in a cultural context using information derived from lectures, discussions, and readings as well as from their own research.
 - c. draw implications for arts and cultural leadership.

Assignments

Readings

Each week we will do in-class work that requires that you have done the assigned readings. Reading assignments are noted on course calendar.

Course texts: Becker, H. (1982). *Art worlds*. Los Angeles: University of California. (undergraduate and graduate students)

Graves, J. B. (2005). *Cultural democracy: The arts, community, and the public purpose*. Urbana and Chicago: University of Illinois. (graduate students only)

Course Diigo: <https://groups.diigo.com/group/art-and-society>

NY Times Arts, Fashion/Style, Food, and other sections as relevant

Object biography - 15 points Due: October 10

This assignment is based on the premise that "objects" have lives. By telling the stories of objects, their agency can be discovered. In writing

your biography of an object consider questions like the following (all may not apply).

- What is the object made of?
- How is the object made?
- What power(s) does this object have? How is that power manifested?
- Who invented/created this object? What do we know about that person or persons?
- When and where did it originate?
- What did it first look like?
- Is this object a commodity? If so, what is its value? How is it exchanged?
- How has this object varied across time and place?
- How did this object get its name?
- What motivated the creation of this object?
- Are there famous people or events associated with this object?
- How has this object influenced history?
- Is this object considered a collectable?
- Has the economic value of this object changed over time?
- Is this object associated with a particular gender, class, race, or ethnicity?
- Does this object have a life span?

450: Approximately 2500 words plus a minimum of five references. Paper should be 12pt double spaced.

550: Approximately 3500 words plus a minimum of seven references. Paper should be 12pt double spaced.

Student Led Discussion – due 10/24, 31; 11/7, 14, 21; 12/3 depending on assignment – 30 points

Working with other members of the class you will take responsibility for planning one 60 minute discussions for the class based on an assigned week's question and readings.

In planing for each discussion:

- set 1 - 3 learning outcomes;
- identify the content associated with the outcomes;
- include a presentation, whole group discussion, and small group activities or exercises and consider the time allotment for each;
- identify the materials needed to conduct the discussion;

- and design an assessment strategy for participant feedback.

450: 30 points

550: 30 points

Fieldguide: Exploring an Art World

Becker (1982) defines an art world as “the network of people whose cooperative activity, organized via their joint knowledge of conventional means of doing things, produces the kind of art works that art world is noted for. (p.x). All of us are members of one or more art worlds, *However, for this assignment your task is to immerse yourself in an art world that you are not normally associated with.*

Fieldguides help us identify things in our environment. Art worlds include a vast range of things. Your fieldguide should focus on some art form or class of art forms along with the people and networks the form is associated with. You can choose basically any contemporary or historical art world for your focus, but the assignment must satisfy several basic requirements.

These requirements are:

- 1) Field Guide Prospectus: Identify an art world practice that will be the subject of your field guide in 750-1000 words including a minimum of three references (450) or five references (550). (5 points)
Due: October 22
- 2) Develop your field guide based on the template below.
The template breaks the field guide into sections, and you will populate these sections with examples, analysis, and references to outside sources as appropriate. Your field guide should be a minimum of 2000 (450) or 3000 (550) words and include a minimum of five to seven illustrations embedded and numbered in the text. Font size should be 12 pt, and all margins should be 1". Your paper **MUST** be stapled and placed in a folder. The grading rubric for this assignment will consider content as well as grammar / spelling. (30 points)

Due: December 5

TEMPLATE:

Section 1: Introduction to art world/practice = an overview that provides key terms, definitions, and historical context. This section can be based on your prospectus.

Section 2: Setting = a description of the participants, community, and/or context for the art world / practice introduced in Section 1

Section 3: Analysis = a critical discussion of the art world/practice under investigation that draws on course materials/texts, themes and issues from course discussions and any relevant outside sources

Section 4: a discussion of how this field guide relates to your current or future professional practice

Section 5: References

- 2) One powerpoint presentation slide along with a five minute class presentation of your field guide (including q/a). This slide should consist of an image representing your field guide's subject matter and no more than three bulleted text bits.

10 points. Due: December 5 (slide should be sent to dblandy@uoregon.edu no later than 5PM Monday 12/2/19

Course Schedule – Fall 2019

Reading assignments from Becker are embedded in the schedule. Postings to the Diigo list and NY Times Art section will be relevant to each week as well.

October	1	Introduction to the course
	3	What is art for?

- 8 What is an “art world”?
- Art Worlds and Collective Activity (Becker)
- Conventions (Becker)
- Arts and Crafts (Becker)
- Introduction (Graves) (1-22)
- Communion (Graves) (23-40)
- 10 What is an “art world” continued
- Object Biography due*
- 15 No class meeting
- 17 No class meeting
- 22 What defines the inside, the margins, and the outside of an art world?
- Integrated Professionals, Mavericks, Folk Artists, and Native Artists (Becker)
- Tradition and Innovation (Graves) (pp. 41-61)
- Field Guide prospectus is due
- 24 *Student Facilitation 1*
- Part 1 of Fieldguide assignment due*
- 29 Who, and what, assists us in recognizing a work of art?
- Guest: Alice Parman, museum specialist and PPPM courtesy professor
- Aesthetics, Aestheticians, and Critics (Becker)
- Education (Graves) (pp. 127-144)
- Mediation (Graves) (pp. 145-174)
- 31 *Student Facilitation 2*
- November 5 Who collects art and why?

Distributing Art Works (Becker)

Reputation (Becker)

Mobilizing Resources (Becker)

Donation and Deduction (Graves) (108-126)

7 *Student Facilitation 3*

12 What is the function of art in a democracy?

Art and the State (Becker)

Presentation and Participation (Graves) (pp. 62-85)

14 *Student Facilitation 4*

19 What characterizes the art of our time?

Globalization and Localization (Graves) (pp. 175-195)

21 *Student Facilitation 5*

26 What is the future of art?

Change in Art Worlds (Becker) (pp. 33-350)

Revolution (Graves) (pp. 196-220)

Student Facilitation 6

28 Thanksgiving – No class meeting

December 3

5 Field Guides Symposium

Field Guides presentations

Field Guides due

Finals Week (no class meeting)

Policies, Process, and Campus Resources

450: Assignments and Grading (100 pts. Possible):

Participation		10
Object Biography		15
Discussion/Workshop Leadership	30	
Field Guide Prospectus		5
Field Guide		30
Field Guide presentation		10
Total:		100

550: Assignments and Grading (100 pts. Possible):

Participation		10
Object Biography		15
Discussion/Workshop Leadership	30	
Field Guide Prospectus		5
Field Guide		30
Field Guide presentation		10
Total:		100

Grading Scale

97-100 – A+ 93-96 – A 90-92 – A- 87-89 – B+ 83-86 – B 80-82 – B-
 77-79 – C+ 73-76 – C 70-72 – C- 67-69 – D+ 63-66 – D 60-62 – D-
 <59 – F

Citations used in assignments should conform to a standardized citation system – i.e. APA, Chicago, etc.

Academic Misconduct

The University Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by

the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students' obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at: <https://researchguides.uoregon.edu/citing-plagiarism>. See also <https://policies.uoregon.edu/vol-3-administration-student-affairs/ch-1-conduct/student-conduct-code>)

Incomplete Policy:

Students are expected to turn in all materials at the designated time. In accordance with university regulations, an incomplete will only be given when "the quality of work is satisfactory but a minor yet essential requirement of the course has not been completed for reasons acceptable to the instructor."

Late Assignments

If you are unable to make it to class on the day an assignment is due, you may email your assignment to the instructor prior to the class time when the assignment is due. At the earliest opportunity a hardcopy of the assignment will be due in order for a grade to be assigned. Late assignments will only receive partial credit.

Attendance:

Full attendance and participation each week is expected. Grade will be lowered by 1 letter grade for every 2 unexcused absences

Class participation:

Students are expected to have obtained, read, and retained the readings for each week and to come to class prepared to discuss their content and implications.

Student Engagement Inventory:

450

Course attendance: 30 hours

Assigned readings: 20 hours

Final Project (including fieldwork): 30 hours

Final Project Presentation: 10 hours

Writing Assignment: 10 hours

Group Multimedia Presentation: 20 hours

550

Course attendance: 30 hours

Assigned readings: 35 hours

Final Project (including fieldwork): 40 hours

Final Project Presentation: 10 hours

Writing Assignment: 15 hours

Group Multimedia Presentation: 30 hours

Course Conduct:

Participation in this class assumes that:

- the dignity and essential worth of all participants is respected;
- the privacy, property, and freedom of participants will be respected;
- bigotry, discrimination, or intimidation will not be tolerated; and
- personal and academic integrity is expected.

Shared Responsibilities in a Learning Community:

All members of a learning community (i.e. our class) willingly share the responsibilities of gathering, synthesizing and building meaning.

As your instructor I am responsible for

- giving you as much control as possible over your own learning
- experience within the boundaries of the course purpose and expected outcomes,
- clarifying expectations and helping you establish quality criteria for your work,
- helping you achieve success in this course,
- demonstrating the value of this course,
- helping you access quality resources and clarifying concepts, and
- guiding you in the completion of tasks to demonstrate your achievement.

At the same time, I expect you to take responsibility for your own learning by

- openly sharing your work and asking for feedback,
- relating concepts and skills to your real world experiences,
- gathering and synthesizing information from a variety of sources,
- making us aware of your individual learning needs, and
- being prepared and on time for all of our sessions.

Method of Instruction: Dialogue

My method for teaching this class is to encourage the understanding and appreciation of course content by facilitating critical thinking and written/verbal dialogue. Emphasis is placed on thought rather than memorization. My intent is to encourage the following.

- Appreciation and understanding of a topic and the controversies associated with it.

- Generation of multiple responses and perspectives on issues of common concern.
- Consideration of taken for granted assumptions in new ways.
- Concentration on discovery.
- A desire to know more.
- Provocative and well argued discussion.

Documented Disabilities:

The University of Oregon is working to create inclusive learning environments. Please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You are also encouraged to contact the Accessible Education Center in 164 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu.

Sexual Violence, Harassment and Survivor Support:

The UO is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic and dating violence and gender-based stalking. If you (or someone you know) has experienced or experiences gender-based violence (intimate partner violence, attempted to completed sexual assault, harassment, coercion, stalking, etc.), know that you are **not alone**. UO has staff members trained to support survivors in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. If you wish to speak to someone confidentially, you can call 541-346-SAFE, UO's 24-hour hotline, to be connected to a confidential counselor to discuss your options. You can also visit the SAFE website at safe.uoregon.edu.

