**PPPM 410/510 (Fall 2020; 17210,17211) Art in Society**

**T**he arts…cannot change the world, but they may change human beings who might change the world. - Maxine Greene

**E**very 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

**E**ducation… [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

**T**he classroom remains the most radical space of possibility in the academy... As a classroom community, our capacity to generate excitement is deeply affected by our interest in one another, in hearing one another’s voices, in recognizing one another’s presence.
― bell hooks

**PPPM 4/510: Arts in Society – 4 credits**

**PLEASE NOTE THAT THIS SYLLABUS  MAY BE UPDATED DUE TO CHANGING CONDITIONS ASSOCIATED WITH COVID-19. ANY UPDATE AFTER THE BEGINNING OF FALL TERM WILL OCCUR IN CONSULTATION WITH CLASS PARTICIPANTS**

Professor: Doug Blandy

Office: Zoom

Email: dblandy@uoregon.edu

Office Hours: Wednesdays from 1-3 PM with other times by appointment

Open Forum: Via Zoom on Tuesdays from 10:15-11:45 AM

Class Time: Via Zoom on Thursdays from 10:15-11:45AM

Room: Zoom

Terms Taught: Fall

Course Website: https://canvas.uoregon.edu

**Description:**  This course examines the formal and informal institutional structures (museums, community arts centers, businesses, interest groups) through which the arts are available to the public and how such institutions reflect and shape the ways in which the arts function in society. Arts administration, arts education, public folklore, anthropological and sociological literature is used to inform this course.  Concepts derived from this literature are used to examine ways in which the arts function 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. This course is required for the Cultural Leadership area of interest within the PPPM undergraduate and graduate programs and is required for the Graduate Certificate in Arts Management.

**Objectives:**

Students will analyze assigned readings for concepts useful in understanding ways in which art and art institutions function in various cultures and contemporary society.

Students will analyze the arts and culture using information and methods derived from lectures and readings.

Students will present analyses of readings and observations, in class and in papers, demonstrating an ability to:

     analyze cultural assumptions in readings and held values.

     consider aesthetic principles in culture-based contexts.

     analyze artifacts and events in a cultural context using

 information derived from lectures, discussions, and readings and student research

     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 within the course modules. The course text can be purchased through the UO Duck Store. *Diigo* and *The New York Times* can be accessed online.

Course texts:

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

Other readings as assigned for the module.

I also urge you to monitor the following:

Course Diigo: [https://groups.diigo.com/group/art-and-society (Links to an external site.)](https://groups.diigo.com/group/art-and-society)

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

[Arts Journal Newsletter (daily) (Links to an external site.)](https://www.artsjournal.com/)

[*Literary Hub* (Links to an external site.)](https://lithub.com/)

[*Atlas Obscura* (Links to an external site.)](https://www.atlasobscura.com/)

[*Hyperallergic* (Links to an external site.)](https://hyperallergic.com/)

**Assignments**: Details for assignments are listed for each assignment in the "Assignment" link in bar to the left. You can also link to the assignment guidelines within the  Module for the week that the assignment is due. The point value for each assignment is listed there as well.

**Object Biography is due 10/11**

This assignment is based on the premise that “objects” have agency. By telling the stories of objects, 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?
What institutions are associated with this object?
Who invented 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 thing get its name?
What motivated the creation of this object?
Are there famous people or events associated with this object?
 How has this thing 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?
410:     Approximately 1500 words plus a minimum of three references. Paper should be 12pt double spaced.
510:     Approximately 2500 words plus a minimum of five references. Paper should be 12pt double spaced.

**Field Guide Part 1 is due 10/18**

*Field guides* assist readers in the identification of features associated with particular areas of interest. While typically associated with the natural world, field guides have also been developed to assist readers in understanding  aspects of culture and everyday life. Field guides typically include an overall  description of the  field being represented along with objects or specific features associated with the field of study.  To assist in understanding a field of interest, field guides include drawings or photographs that assist readers with identification.

For *Art and Society* you are asked to create a field guide to a particular *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, **For this assignment you can choose to continue to immerse yourself in an art world that you are a member of or one that you are not normally associated with.** Your field guide should focus on some art form or class of art forms along with the people and networks the art is associated with.

There are five parts associated with this assignment. The requirements for each part are described in *Assignments*. Each part has a separate due date, with each part building on the previous part.  The guidelines for Part 1 are below. Typically field guides consist of text and images. However, for this assignment I am also open to alternative methods such as a podcast, website, video, etc. However, before embarking on an alternative format it will be important to consult with me first. To assist you in the field work necessary for this assignment, the following publication from the Library of Congress American Folklife Center will be of use. Recognizing safety issues associated with COVID-19, it is likely that most of your field work will occur virtually.

[Folklife and Field Work: An Introduction to Field Techniques (Links to an external site.) (Links to an external site.)](https://www.loc.gov/folklife/fieldwork/pdf/fieldwkComplete.pdf)

**Part 1: Field Guide Introduction**

Identify an art world that will be the subject of your field guide in 500- 750 words including a minimum of two references (410) or three references (510). Your introduction should be double spaced and 12 pt. As a part of your introduction create a venn diagram of the art world you are investigating. Your venn diagram illustration  should use circles to show the **relationships** among things, makers or artists, institutions, markets, audiences, media, etc as applicable to your chosen art world. Overlapping circles are used to show the relationship among things. As an example, see the venn diagram below of how gaming as an art world. Your field guide introduction should be submitted through Canvas.

**Field Guide Part 2 is due 11/1**

Describe in detail the object(s) that are associated with your chosen art world,

the participants in your art world and their roles within the art world,

and which participants in this art world help us recognize the importance of the people and objects associated with this art world. Describe how this recognition occurs.

Part 2 of your Field Guide should be between 500 and 750 words including a minimum of two references (410) or three references (510) double spaced 12 pt.

**Field Guide Part 3 is due 11/8**

Part 3 of your field guide is to document a one hour  interview that you conduct with a member of your chosen art world. This interview can be conducted virtually. The focus of your interview can include questions like the following.
How are you associated with \_\_\_\_\_\_\_\_?
How many years have you been associated with \_\_\_\_\_\_\_?
What do you most value about your participation with this \_\_\_\_\_\_?
What do you see as the importance of \_\_\_\_\_\_\_\_?
 Who do you see as other members of \_\_\_\_\_\_ and what are their roles? Is the membership of \_\_\_\_\_\_\_ diverse (race, ethnicity, ability, gender, sexual  orientation, etc.)?
If \_\_\_\_\_\_\_ is not diverse, do you see that as appropriate or inappropriate to \_\_\_\_\_\_\_\_?
How do you interact with other members of \_\_\_\_\_\_\_?
Other questions of your choice.
Part 3 of your Field Guide should be between 750 - 1000 words double spaced 12 pt.

**Field Guide Part 4 is due 11/22**

Part 4 of your Field Guide should:

Address if objects associated with your art world are collected by individuals and/or institutions. Two to three examples to support your conclusion should be provided.

Provide two to three reasons for why this art world is important in a democracy and/or to freedom of expression.

**Using the article "Re-configuring Museums" (available electronically through the UO Library) by Peter H. Welsh *Museum Management and Curatorship*.** [**Volume 20, Issue 2Links to an external site.Links to an external site.**](https://www-sciencedirect-com.libproxy.uoregon.edu/science/journal/09647775/20/2)**, June 2005, Pages 103-130, describe**

**how you would interpret your art world within a museum or other exhibit space to people not associated with your art world using 3 of the interpretive approaches that have been identified for museums (repository, educational, celebratory, steward, learning center, collaborative, conceptual, or reflexive).**

Conclude Part 4 by discussing how your field guide relates to your current or future professional practice.

Part 4 of your Field Guide should be between 750-1000 words including a minimum of two references (410) or three references (510) double spaced 12 pt.

**Field Guide Part 5a is due 11/29**

On December 1(Tuesday) and 3 (Thursday) from 10:15-11:45 we will hold a Zoom “Ignite” symposium associated with your field guides. To illustrate your three minute presentation, send me one PowerPoint slide to illustrate  your presentation by November 29. This slide should consist of an image or images representing the focus of your field guide along with three to five bulleted text. See example slides below.

**Field Guide Part 5b is due 12/1 or 12/3**

On December 1(Tuesday) and 3 (Thursday) from 10:15-11:45 we will hold a Zoom “Ignite” symposium associated with your field guides.  Your 5 minute presentation will be accompanied by the PowerPoint slide sent to me by November 29 (see assignment Field Guide Part 5a).  This slide should consist of an image or images representing the focus of your field guide along with three to five bulleted text.

**Discussion Board Participation - see Discussion Board for each Module for details**

**Engagement / Participation - see assignments for details**

**Evaluation**

I recognize that we are experiencing a fluid environment due to COVID-19 and, thus, uncertainty may impact the class plan and, potentially, participation in the class. I will equitably handle requests for extensions or accommodations as you deal with illness, family issues, lack of Internet connection, etc. Generosity and simplicity seem true to the spirit of the moment.

 The University will continue to issue more details about our situation and our syllabus and course activities may need to be adjusted after the start of the term. I will be mindful of the many impacts the unfolding events related to COVID-19 may be having on you. During this unusual time, if you are not able to do an assignment, please communicate with me and we will strive to create an alternative plan to complete required coursework.

Barring a specific need for adjustment, course assignments are always due in this course Sundays at 11:59pm—I hope this regular deadline simplifies what you need to keep in mind about the routine of the course.

Because of current circumstances, I am using a labor-based approach to grading. Assignments will be graded as pass/fail. Assignments that earn a pass will be given full points. Assignments that are not passing can be revised and resubmitted one week later.

**Guidelines for Evaluation of Written Work**

**Excellent**

Written work is presented at a mature level, organized well and carefully edited, with correct grammar, good vocabulary, and high quality of careful and informed thinking. Meets all course expectations timely and completely. Shows thorough and active grasp of concepts and demonstrates exceptional ability to synthesize course lectures and materials.

**Good**

Written work is presented at the college level, with good grammar, vocabulary, and thought, with good command of content and organization and only a few minor flaws. Meets course expectations timely and completely. Shows good grasp of concepts and ability to synthesize course lectures and materials, but does not rise to the level of being exceptional.

**Satisfactory**

Written work is presented at college level with adequate grammar, vocabulary, and thought, but with frequent flaws, problems with organization, weak or minimal grasp of concepts, and limited ability to synthesize the course lectures and materials.

**Minimal Credit**

Written work is marred by serious problems of grammar, vocabulary, disorganization or unclear expression. Fails to meet basic minimum course expectations in a timely way. Grasp of concepts is incomplete or uncertain, and student does not adequately synthesize lecture and course materials.

**Far Below Standard Expectations**

Written work does not achieve college level grammar, vocabulary, organization, and thought.Does not master concepts and lacks the ability to synthesize the lecture and course materials.

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

**Course Policies**

**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-plagiarismLinks to an external site.](https://researchguides.uoregon.edu/citing-plagiarism). See also [https://policies.uoregon.edu/vol-3-administration-student-affairs/ch-1-conduct/student-conduct-codeLinks to an external site.](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**

Assignments are due as indicated unless there are special circumstances. I should be notified if you an assignment will be late.

**Attendance:**

Full attendance and participation each week is expected.

**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.

**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.

**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.