

Syllabus

Stephanie Dinkins, 2022, "[Not the Only One](#)" (N'TOO) the multigenerational memoir of an African American family told from the perspective of a custom deep learning artificial intelligence." ([Links to an external site.](#))

[N'TOO says \(Links to an external site.\)](#), "I am about broad engagement...I encourage people who think they are not part of the technological future to get involved."

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

The 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

[\(Links to an external site.\)](#)

PPPM 4/570: Arts in Society – 4 credits

The University of Oregon is situated on Kalapuya Ilihi, the traditional homelands and political territories of the Kalapuya People, the First Peoples of the Willamette Valley, whose descendants are now citizens of the Confederated Tribes of Grand Ronde Community and the Confederated Tribes of Siletz Indians.

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: 147D Hendricks Hall

Email: dblandy@uoregon.edu

Office Hours: Wednesdays from 1:30-3:30 PM with other times by appointment. Please contact me to make an appointment during my office hours or at other mutually convenient times. My office is small and as a consequence meetings will be via zoom. Once you have scheduled an appointment with me I will send a zoom invite.

Class Time: Tuesdays and Thursday 2-3:20 PM

Room: 146 HED

Term 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 as well as from their own 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 and available within the course modules. Other suggested readings can be accessed online.

Course texts:

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

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

[Arts Journal Newsletter \(daily\)](#) (Links to an external site.)

[Literary Hub](#) (Links to an external site.)

[Atlas Obscura](#) (Links to an external site.)

[Hyperallergic](#) (Links to an external site.)

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 Module 1a. 1. Course Assignments. All assignments should be submitted through Canvas except for your presentation in the Ignite! Symposium. All assignments, with the exception of facilitating a class discussion and the Ignite! class presentation are due on Sundays by 11:59PM

Late assignments that come in after the due date or an agreed upon due date will be docked 10% for each week that they are late. All assignments must be received by 11:59PM Sunday November 27.

Object Biography is due 10/9

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 Parts 1-5 various due dates (see below)

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 and a team of 3-5 members, 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 each part are below. Typically field guides consist of text and

images. 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.

[Folklife and Field Work: An Introduction to Field Techniques \(Links to an external site.\) \(Links to an external site.\)](#)

Part 1: Field Guide Introduction due 10/16

Identify an art world that will be the subject of your field guide in 500- 750 words including a minimum of three references. 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 gaming as an art world.

Field Guide Part 2 is due 10/30

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 three references and double spaced 12 pt.

Field Guide Part 3 is due 11/6

Part 3 of your field guide is to document a two one hour interviews that you conduct with a member of your chosen art world. This interview can be conducted face to face or 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 11/20

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 2](#)[Links to an external site.](#)[Links to an external site.](#), 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 practices.

Part 4 of your Field Guide should be between 750-1000 words including a minimum of three references double spaced 12 pt.

Field Guide Part 5a is due 11/28

On Thursday December 1 from 2-3:20 we will hold an "Ignite" symposium associated with your field guides. To illustrate your five minute presentation, send me one PowerPoint slide to illustrate your presentation by 11/27. This slide should consist of an image or images representing the focus of your field guide along with three to five bulleted text. The names of all team members should appear on the slide. See example slides below.

Field Guide Part 5b is due in class 12/1

On Thursday December 1 from 2-3:20 we will hold an "Ignite" symposium associated with your field guides. Your 5 minute presentation will be accompanied by the PowerPoint slide sent to me by 11/27 (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.

Student Led Discussion – due 10/20, 10/27, 11/3, 11/10, 11/17, 11/29 depending on assignment

Working with other 2-3 other members of the class you will take responsibility for planning one 30 minute discussion for the class based on the assigned Module's question and readings.

In planing for your discussion with the class:

- 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.

Engagement / Participation

I will assign 10 points for engagement / participation for the term. In order to receive points for engagement/participation you are expected to attend all class meetings on Tuesdays and Thursdays from 2:00-3:20.

If you are unable to attend a class session, in order to receive credit for participating during that class you can submit to me by 11:59 PM the first Sunday following the missed class a 300 word written response to the week's reading assignments that:

Describes three most important issues raised in the readings.

Describe two aspects of the readings that you would like to learn more about.

A question that you have as a result of doing the readings.

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, most 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 Calendar

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.

September

- 27 Module 1: What is art for?
 29 Module 1: What is art for (continued)?

October

- 4 Module 2: What is an “art world?”
 Art Worlds and Collective Activity (Becker)
 Conventions (Becker)

- 6 Module 2: What is an “art world” (continued)?

Biography of a Thing due 10/9

11 & 13 No class meetings

- 18 Module 3: What defines the inside, the margins, and the outside of an art world?

Artists (Becker) Integrated Professionals, Mavericks, Folk Artists, and Native

Debrief object biography

- 20 Module 3: *Student Facilitation Module 3*

Part 1 of Fieldguide assignment due 10/16

- 25 Module 4: Who, and what, assists us in recognizing a work of art?

Aesthetics, Aestheticians, and Critics (Becker)

- 27 Module 4: *Student Facilitation Module 4*

Field Guide Part 2 due October 31

November

- 1 Module 5: What is the function of art in a democracy?
 CLASS WILL MEET ON ZOOM
 Guest: Erica Rife
 Art and the State (Becker)
- 3 *Student Facilitation Module 5*
Field Guide Part 3 due 11/7)
- 8 Module 6: Who collects art and why?
 Distributing Art Works (Becker)
 Reputation (Becker)
 Mobilizing Resources (Becker)
- 10 *Student Facilitation Module 6*
- 15 Module 7: How is art interpreted within institutions?
 Guest: Alice Parman
- 17 *Student Facilitation Module 7*
Field Guide Part 4 due 11/21
- 22 Module 8: What is the future of art and culture ?
 Change in Art Worlds (Becker)
- 24 Thanksgiving break
- 29 *Student Facilitation Module 8*
Field Guide Part 5a: Ignite Slide due 11/28

December

- 1 Module 9: Field Guides Ignite! Symposium
 Field Guide Part 5b due in class.

Finals Week (no class meeting)

Policies, Process, and Campus Resources

Assignments and Grading (100 pts. Possible):

Engagement / Participation	10
Object Biography	20
Group Facilitation	25
Field Guide Parts 1-5	45

Total: 100

Grading Scale

95-100 – A 90-94 – A- 85-89 – B 80-84 – B- 75-79 – C

70-74 – C- 65-69 – D 60-65 – D- <59 – F

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

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.”

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.

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 or 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

Your Well-Being

The UO Counseling Services reminds us that there are various ways to demonstrate your care towards students' learning and well-being. One simple way to support the emotional well-being of students and campus mental health is to include the statement below on your course syllabus. Additionally, University Counseling Services welcomes you to consult with its clinical staff about any concerns you have regarding a student and how to reach out to the student in providing support (call 541-346-3227). See [Reaching Out—Student Mental Health](#) [Links to an external site.](#) to learn more.

Course Policies

Academic Disruption

in the event of a campus emergency that disrupts academic activities, course requirements, deadlines, and grading percentages are subject to change. Information about changes in this course will be communicated as soon as possible by email, and on Canvas. If we are not able to meet face-to-face, students should immediately log onto Canvas and read any announcements and/or access alternative assignments. Students are also expected to continue coursework as outlined in this syllabus or other instructions on Canvas.

In the event that the instructor of this course has to quarantine, this course may be taught online during that time.

COVID Containment Plan for Classes

As the University of Oregon returns to in-person instruction, the key to keeping our community healthy and safe involves **prevention, containment, and support**. Here is information critical to how the UO is responding to COVID-19.

- **Prevention:** To prevent or reduce the spread of COVID-19 in classrooms and on campus, all students and employees must follow UO guidelines. **Do not come to class if you are ill.** You will be counted as present by doing the make up assignment.
- **Support:** The following resources are available to you as a student.
 - [University Health ServicesLinks to an external site.](#) or call (541) 346-2770
 - [University Counseling CenterLinks to an external site.](#) or call (541) 346-3277 or (541) 346-3227 (after hrs.)
 - [MAP Covid-19 TestingLinks to an external site.](#)
 - [Corona CorpsLinks to an external site.](#) or call (541) 346-2292
 - [Academic AdvisingLinks to an external site.](#) or call (541) 346-3211
 - [Dean of StudentsLinks to an external site.](#) or call (541)-346-3216

Good Classroom Citizenship

- Mask wearing is acceptable
- Stay home if you're sick
- Get tested regularly
- Watch for signs and symptoms
- Wash your hands frequently or use hand sanitizer

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.>. See also <https://policies.uoregon.edu/vol-3-administration-student-affairs/ch-1-conduct/student-conduct-codeLinks to an external site.>)

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