ART 324-010 / AFRA 324-010 THE ART OF SOCIAL CHANGE

Spring 2018 – Fridays, 3:35-6:35, Purnell Hall Room 238

Professor: Michael Kalmbach
Email: kalmbach@udel.edu
Office Hours: by appointment

Course Description:
Social change artists’ works are examined from Art, Design, Sociology, and Behavioral Science perspectives.

Course Structure:
Short lectures and presentations, seminar and small group-style discussions, readings, real time and virtual interactions with artists’ works. Readings and discussions provide groundwork for completing the larger class project. This semester’s class will routinely engage with Wilmington’s behavioral health drop-in art space, The Creative Vision Factory. Students will interview Creative Vision Factory artists and community participants as they document and archive Creative Vision Factory public artworks throughout the City of Wilmington.

Textbook:

A critique of social practice art: What does it mean to be a political artist? Ben Davis https://isreview.org/issue/90/critique-social-practice-art

The assigned readings are essential to understanding the political, social, and historical contexts around the works we are discussing. Please read thoroughly. The class’s success depends on your participation and familiarity with the topics through reading.

Objectives:
- Examine the interdisciplinary contexts behind a variety of social change art works from 20th century liberation movements to the present.
- Conduct independent research and report on additional works, people, and projects not covered in class.
- Conduct field interviews.
- Create a new media documentary of an existing public artwork in the City of Wilmington.
- Understand issues of creative production and the negotiation of creating work in the public realm.
Attendance:
Attendance is expected at all class sessions. Lateness (more than 15 minutes) and unexcused absences will affect your final grade. Documentation is required to have an absence excused and must be provided within one week of the missed class. Your privacy will always be protected and you can work with a university counselor to communicate your situation discretely if required. Please notify me in advance if you know you will not be able to attend class. You are responsible for finding out what you missed in class and to keep up with readings and assignments. If you miss a project or writing deadline without a prior arrangement or emergency, your grade will be zero. Excused late work must be turned in within one week of the original due date.

Participation (worth 20% of final grade):

1. Contributing to class discussions and group work

2. Attendance, promptness

3. Prepared to work in class and use the time productively

4. Takes responsibility for understanding assignments when given, asks questions in class instead of through email.

5. No internet or phone checking and inappropriate talking during class

**Most of the work we will be looking at comes from leftist ideology and liberation movements. You will not be forced to agree with any ideology or point of view. We will remain objective in looking at the work. Part of the interesting challenge of the course is to look at the work from different perspectives. When you do your own writing and projects, you can question the work’s ideologies, as long as the research and analysis are sound and objective. You will have opportunities to express your personal opinions in writing and in class. The class will work best if everyone feels free to voice their opinions and stays respectful. We can disagree amicably and remain rigorous in our critical thinking.

Wilmington Archives Project
Digital Storytelling | Spring 2018

Media Lab
Instructor: Nico Carver, Senior Assistant Librarian, Student Multimedia Design Center; nico@udel.edu

Undergrad Assistants: Madison Bacon, baconbit@udel.edu
Hibah Khan, hibahk@udel.edu
Cynthia Yoo, cmyoo@udel.edu
Open Lab: Fridays 12-2pm. Must make an appointment with Undergraduate Assistants. Hours Meetings at the Student Multimedia Design Center at the library.

About Digital Storytelling

Digital storytelling is the practice of narrativizing issues and the experiences of an individual or community using digital tools, platforms, and audiovisual resources (footage, images, recordings, etc.). As an emerging form and practice, digital storytelling emphasizes combining various media content to present compact yet impactful narratives. It also reflects the ethos of DIY and digitally-mediated communities, as well as independent media. (See docstorymaking.com for examples of courses and student work in digital storytelling.)

Storytelling, digital or not, is also a deeply political practice: Who has the power to tell stories? Who decides the form and language in which they are told? Who has financial and cultural access to engage with these stories? While the proliferation of digital media forms has by no means resolved these longstanding questions, it has diversified the number of access points, forms, and audiences that can be reached. For instance, multimodal storytelling might integrate video, audio, and images, as well as maps, timelines and visualizations in order to present complex and perhaps intimate stories. Presenting these stories on a web-based platform allows your story to be received by communities beyond your geographic vicinity and enable more collective models of story sharing. In many ways, digital storytelling necessitates critical reflection upon the content of our stories as much as its digital form.

Project Description

For this project, you will work collaboratively and cumulatively in small groups to produce a story on a specific community art project organized by the Creative Vision Factory, its members and collaborators. Critically reflecting on the dynamics of art & activism discussed in the lectures, each group will develop a story from the insights and footages gathered through your planned and focused interactions with the assigned community contact person, as well as through your own explorations and research.

All students will learn the basic principles and skills of digital media production during the lab sessions taught by Nico Carver, title, but each group will collectively submit one short video piece. The undergraduate assistants, Madison Bacon, Hibah Khan, and Cynthia Yoo, are available to reinforce those skills and assist you in the process.

Requirements

- There must be an equal distribution of labor within your group.
- Your interactions with community partners must be carefully planned, thoroughly planned and focused.
- Total running time (TRT) should be between 2 and 3 minutes. These are short pieces, so the key is to be creatively **efficient** and **impactful**.
- Your video must include both audio and visual elements.
- Otherwise, you more or less have full creative freedom, and are free to use any combination of original and repurposed materials. However, you will be evaluated according to how coherently your form and content work together to tell a compelling story. There should be an intention or purpose behind every aesthetic choice you collectively make. Some things to consider:
  - Your story does not have to be told as a linear progression, but it should have a comprehensible structure. Your viewer should not be confused or disoriented by the order in which you present your visual and audio materials.
  - The form of your story should make sense in relation to the content. For example, if you choose to layer a voice-over narration over a series of photographs for the entirety of your video, there should be a reason for this choice. Is this a story about nostalgia and thus the photographs serve to underscore the theme of memory and longing? Is it a different story if the choice if the narration relies on the audio footage of the interview with a community partner? How about a text narrative?
  - Your visual and audio materials should always work together to convey an idea, theme, or to advance the story in some way. Does the background music shift at certain points, or should it remain the same throughout the entire piece? Does this choice correspond with shifts between the sections in the story?
- Your final video piece must have a title.
- Your final video must include end credits listing everyone who contributed to its production and their respective roles. You must also include attributions for all footage used. A template will be provided.

**Technical Specifications**

- Video should be exported in HD (720p or 1080p), mp4 format.
- You are free to capture visual materials using any HD digital camera, including a mobile phone. If you use your phone, make sure you’re filming at a 16:9 aspect ratio (a.k.a., turn your phone horizontally!). Any photos used should fill the screen, and have a resolution of at least 1280px wide.
- You will use iMovie for editing.
- Final video output should be free of flash frames, unrendered transitions, unintentionally awkward cuts.
- Final audio should be clean, leveled and mixed properly. In other words, the music shouldn’t be so loud that we can’t hear voice-over. We shouldn’t hear any drops, clipped words, spikes in volume.

**Evaluation**

- Impactful interaction between audio and visual elements
Public Access

This digital storytelling assignment is designed by the faculty, staff and community partners of the Wilmington Archives Project (WAP). Funded by the Interdisciplinary Humanities Research Center (IHRC) at the University of Delaware, WAP is a pilot initiative that explores the potential of digital tools and platforms in advancing meaningful collaborations with diverse communities of Wilmington. Digital projects developed by the faculty and students of WAP courses offer multiple insights into Wilmington’s complex history and its present issues through digital storytelling, digital exhibits and archives, interactive maps and timelines. These projects will be featured and accessible to the community partners and wider audience on the project’s future hub, digitalwilmington.com.

Edited from the course material from California (Im)migration Narratives (Instructors: Patty Ahn and David J. Kim) taught at Occidental College in 2015.

Deadlines:

All work must be completed by the required date to receive full credit. A quiz missed due to absence will be made up at the beginning of the following class.

Academic Honesty:

All students must be honest and forthright in their academic studies. To falsify the results of one’s research, to steal the words or ideas of another, to cheat on an assignment, or to allow or assist another to commit these acts corrupts the educational process. Students are expected to do their own work and neither give nor receive unauthorized assistance.

Any violation of this standard must be reported to the Office of Student Conduct. The faculty member, in consultation with a representative from the Office of Student Conduct, will decide under which option the incident is best filed and what specific academic penalty should be applied.” http://www1.udel.edu/stuguide/17-18/code.html#honesty
Inclusion of Diverse Learning Needs:

Any student who thinks they may need an accommodation based on a disability should contact the Office of Disability Support Services (DSS) office as soon as possible. The DSS office is located at 240 Academy Street, Alison Hall Suite 130, Phone: 302-831-4643, fax: 302-831-3261, DSS Website (http://www.udel.edu/DSS/). You may contact DSS at dssoffice@udel.edu

Grading:

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<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tr>
<td>Quizzes for Seeing Power (4)</td>
<td>20%</td>
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<tr>
<td>Weekly Participation</td>
<td>20%</td>
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<td>Grace Church, initial screening and critique</td>
<td>20%</td>
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<tr>
<td>Final contribution to the Archive Project</td>
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Instructor:

Please feel free to contact me with any questions, concerns, or comments. If you are unsure about anything, please email me. If you are having trouble, email me. I do not have an office on campus, but I can make arrangements to meet with students before or after class. Appointments can be made at my Creative Vision Factory office throughout the week. I can also make myself available in Newark most mornings between 8:30-9:30.

Harassment and Discrimination:

The University of Delaware works to promote an academic and work environment that is free from all forms of discrimination, including harassment. As a member of the community, your rights, resource and responsibilities are reflected in the non-discrimination and sexual misconduct policies. Please familiarize yourself with these policies at http://www.udel.edu/oei. You can report any concerns to the University’s Office of Equity & Inclusion, at 305 Hullihen Hall, (302) 831-8063 or you can report anonymously through UD Police (302) 831-2222 or the EthicsPoint Compliance Hotline at http://www1.udel.edu/compliance. You can also report any violation of UD policy on harassment, discrimination, or abuse of any person at this site: http://sites.udel.edu/sexualmisconduct/how-to-report/

Title IX Statement:

The University of Delaware does not discriminate on the basis of race, color, national origin, sex, disability, religion, age, veteran status, gender identity or expression, or sexual orientation, or any other characteristic protected by applicable law in its employment, educational programs and activities, admissions policies, and scholarship and loan programs as required by Title IX of the Educational Amendments of 1972, the Americans with Disabilities Act of 1990,
Section 504 of the Rehabilitation Act of 1973, Title VII of the Civil Rights Act of 1964, and other applicable statutes and University policies. The University of Delaware also prohibits unlawful harassment including sexual harassment and sexual violence.

For inquiries or complaints related to Title IX, Section 504 of the Rehabilitation Act of 1973 and/or the Americans with Disabilities Act, and Title VII and age discrimination please contact:

Susan L. Groff, Ed. D.
Director, Institutional Equity & Title IX Coordinator
305 Hullihen Hall
Newark, DE 19716
(302) 831-8063
titleixcoordinator@udel.edu

ADA Statement:

Any student, who because of a disabling condition may require assistance in the event of an emergency may require some special arrangements in order to meet the course requirements should discuss with the instructor the nature of their disability and needs so that the necessary accommodations can be made.

Course Schedule:

Week #1: Friday, Feb. 9th—Introduction to course syllabus, Creative Vision Factory, and the Recovery Movement

Week #2: Friday, Feb. 16th—Visit Art Department Cage / Quiz and class discussion of Seeing Power (Intro- Chapter 1)

Week #3: Friday, Feb. 23rd—Visit SMDC / Quiz and class discussion of Seeing Power (Ch. 2-Ch. 3)

Week #4: Friday, March 2nd – class meets at the Creative Vision Factory. Will assist the preparation of the open house sgraffito tile workshop to be held on the art loop, and document the process (b-roll for the final projects).

Week #5: Friday, March 9th—Quiz and class discussion of Seeing Power (Ch. 4 and Ch. 5)
Week #6: Friday, March 16th—Quiz and class discussion of Seeing Power (Ch. 6 and Ch. 7)
Week #7: Friday, March 23rd—Discussion of Ben Davis, *A Critique of Social Practice Art*, Library Training/ Student Workshops / meetings to discuss groups and project proposals.

Week #8: Friday, March 30th – SPRING BREAK!

Week #9: Friday, April 6th—Kalmbach opening at Chris White Gallery / WORK DAY / documenting projects and locations / Library Training: TBD

Week #10: Friday, April 13th—WORK DAY/ Library Training: TBD / Interviews: Christina Cultural Arts Center Mosaic wall—interviews to be held at CCAC. Duffy’s Hope Garden Interviews to be held at Chris White Gallery.

Week #11: Friday, April 20th—WORK DAY / Library Training: TBD / Interviews: Helen Chambers Park, to be held at the Chris White Gallery.

Week #12: Friday, April 27th—WORK DAY / Library Training: TBD / Interviews: Stubbs Elementary, to be held at the Chris White Gallery.

Week #13: Friday, May 4th—Initial screening / critique at Grace Church, Wilmington.

Week #14: Friday, May 11th—Final projects due / meeting on campus/ class wrap up.