

UNIT OVERVIEW

Unit Length	17 Weeks (Unit created for a college level course that meets once a week)
Grade Level(s)/Subject(s)	College Level Art (Art 3900)
Unit Overview	<p>Utilizing the 1619 resource database, academic texts, data collections, and other multimedia sources, this class aims to create a comprehensive understanding of the historical origins and current effects of incarceration on contemporary art-making through collaborative projects, writing prompts, and a gallery exhibition. Key components of this course include the weekly class lecture and small group discussions that allow students to consider a variety of perspectives as they engage with course material and the focus on creating as a response to new learning. Students are not tasked only with reading, writing, and discussion week to week but also artmaking and engaging with the local community. Peer critique is another important component of this course as students are tasked with building a truly collaborative exhibition in the end that has a clear unifying thread and call to action.</p> <p>*This course was originally intended to instruct both students at the university and students in local carceral facilities, but the instruction in prisons was disrupted due to Covid-19.</p>
Objectives & Outcomes	<ul style="list-style-type: none"> -Students will build a comprehensive understanding of the carceral state from several intersectional perspectives. -Students will build a comprehensive understanding of the historical origins and current effects of colonization, slavery, and incarceration on contemporary artmaking. -Students will utilize writing and activity prompts from the 1619 curricular resource collection to analyze the readings and discussions presented in the class -Students will respond to readings and poetry with weekly artmaking assignments in a shared virtual studio. -Students will collaborate on a final group exhibition with an immediate call to action for its audience.

<p>Performance Task(s)</p>	<p>Art Making: Students will create original work in any medium inspired by the class readings and discussions.</p> <p>During the first half of the semester, students will utilize the studio portion of the class to brainstorm ideas, and will be expected to present sketches/ notes/ photos/ recordings during the first round of critiques.</p> <p>During the second half of the semester, students will create an artwork or series of works for a culminating group exhibition with a call to action for its audience.</p>
<p>Assessment/Evaluation</p>	<ul style="list-style-type: none">-Participation in remote discussion boards-Class participation via Zoom-Participation in virtual studio space-Midterm Critique-Final Critique-Artist Statement

UNIT PACING/WEEKLY LESSONS

Week 1: Welcome

Lesson Materials & Resources

Letter to Anthony (Critical Resistance) - Suheir Hammad

Lesson Activities

1. Short introduction of faculty

Oliverio's and Gabriel's social-justice-focused work

2. Introduce the Pulitzer Center and *The 1619 Project*

Review involvement with 1619 Education Network 2021 cohort and provide students with online project resource links

3. Student Introductions

Each student will share for 3-5 minutes:

- Have you made art or done creative writing before?
- Who do you know personally that inspires you?
- What are some hobbies or things that you enjoy?
- Option to share any personal experience with the carceral system

4. Read as a class

[Letter to Anthony \(Critical Resistance\) - Suheir Hammad](#)

5. Breakout Rooms

In small groups, students answer the following questions:

- What is a criminal?
- Did your own definition of a criminal change after reading Hammad's poem? Why or why not?

Student Prewrite For The Following Week

Read:

[Excerpt from Dean Spade's Mutual Aid](#), [Excerpt from Revolutionary Suicide, Huey P. Newton](#)

Review:

Research one of the following groups active during the Civil Rights Movement with particular attention to community care efforts:

- Black Panthers
- Brown Berets

- Young Lords
- American Indian Movement

Write:

Submit as Canvas Assignment: Week 1

- Prompt #2 - [Oral History Pulitzer Center Activity](#) (Lesson 1 or 2)
- One to two paragraphs summarizing what you learned about a Civil Rights activist group, including why you chose the group you did.

Create:

Respond in any art medium to the [Letter to Anthony \(Critical Resistance\) by Suheir Hammad](#), which we read as a group in class. Please post a digital copy or other visual record of your work (video, link, process photos, etc) to the “Week 1” board in the class Trello.

Week 2: Mutual Aid

Lesson Materials & Resources

[Excerpt from Dean Spade's Mutual Aid](#)

[Excerpt from Revolutionary Suicide, Huey P. Newton](#)

[Pulitzer Center Activities to Extend Student Engagement with 1619](#)

[Short Speech to My Friends by Amiri Baraka](#)

Lesson Activities

1. Group Discussion

- Review the assigned Dean Spade reading and share any thoughts or impressions
- Share which Civil Rights activist groups you researched and what you learned

2. Framing

Last semester, this week's assignment asked students to find a mutual aid organization to become involved with. What we found was that many students did not understand the distinction between mutual aid and charitable acts, and furthermore that there is less direct involvement when there is an option to donate monetarily.

One submission for this assignment stood out as an exceptional independent effort: A student engaged in direct mutual aid by creating a corkboard on their dorm room door with commonly-needed supplies someone might not have on hand: ramen noodles, tampons, bus fare, pens, other small items dorm mates might need

3. Breakout Rooms

Students discuss the phrase "Solidarity not Charity". Students reflect on what they believe to be the distinction between the two?

4. Read as a Class

[Short Speech to My Friends by Amiri Baraka](#)

Student Prework For The Following Week

Read:

[Excerpts from Rise of the Warrior Cop by Radley Balko](#), and [Are Prisons Obsolete? By Dr. Angela Davis](#)

Review:

[A Database of Known Associates of Deputy Gangs in the Los Angeles Sheriff's Department](#)

Act:

Participate in an act of mutual aid that **does not** involve donating money to an organization. Consider what you can reasonably give, who makes up your immediate community, and what their needs are. Can you cook? Do you have a car to give someone a ride somewhere? Do you have access to a studio or a lab that someone else cannot reasonably get to in order to complete their assignments? Solidarity relies on our interconnectedness with those around us, offering and accepting aid as needed. The purpose of this assignment is to put you in that mindset for the duration of this class.

Write:

Submit as Canvas Assignment: Week 2

- Prompt #5 - [Mapping Your Community's Connections to Slavery Pulitzer Center Activity](#)
- One Paragraph about your act of Mutual Aid - What did you do or make? Who was it intended to help? What was the immediate impact of your act of service?

Create:

Respond in any art medium to the poem [Short Speech to my Friends by Amiri Baraka](#), which we read as a group in class. Please post a digital copy or other visual record of your work (video, link, process photos, etc) to “Week 2” board in the class Trello.

Week 3: The Carceral State

Lesson Materials & Resources

[Excerpts from *Rise of the Warrior Cop* by Radly Balko](#)
[Excerpts from *Are Prisons Obsolete* by Dr. Angela Davis](#)
[A Database of Known Associates of Deputy Gangs in the Los Angeles Sheriff's Department](#)
[Pulitzer Center Activities to Extend Student Engagement with 1619](#)
[A Post-Modern Two Step by Reginald Dwayne Betts](#)

Lesson Activities

1. Group Discussion

- Share your experience with the mutual aid assignment.
- Share your thoughts/feelings regarding the LAPD database
- Share anything that stood out from the assigned readings by Balko and Dr. Davis.

2. Breakout Rooms

In small groups students discuss the following:

- Who or what do our current systems of policing and incarceration protect?
- How do prisons function as part of our larger economic and societal systems?

3. Read as a Class

[A Post-Modern Two Step by Reginald Dwayne Betts](#)

4. Brief Check ins

Instructor poses following questions for student reflection:

- What do you hope to explore through your studio work in this class?
- What medium(s) do you plan to use?
- What is your personal motivation behind the work you want to make?

Student Pework For The Following Week

Read:

- *The Master's Tools will Never Dismantle the Master's House* by Audre Lorde
- *Reggie's Disappearing Act* from *Undanced Dances Through Prison Walls During a Pandemic*

Watch:

[The Urgency of Intersectionality - Kimberle Crenshaw TED Talk](#)

Write:

Submit as Canvas Assignment: Week 3

- Prompt #3 - [Quote Museum Pulitzer Center Activity](#)

Create:

Respond in any art medium to the Betts poem we read together in class, the Lorde reading, or the excerpt from *Undanced Dances*. Please post a digital copy or other visual record of your work (video, link, process photos, etc) to the “Week 3” board in the class Trello.

Week 4: Intersectionality

Lesson Materials & Resources

The Master's Tools will Never Dismantle the Master's House by Audre Lorde
Reggie's Disappearing Act from *Undanced Dances Through Prison Walls During a Pandemic*
[The Urgency of Intersectionality - Kimberle Crenshaw TED Talk](#)
[Pulitzer Center Activities to Extend Student Engagement with 1619](#)

Lesson Activities

1. Group Discussion

- Discuss takeaways from the TED Talk video about Intersectionality

2. Breakout Rooms

In small groups students discuss the following questions:

- What intersections of oppression do you occupy?
- What intersections of privilege do you occupy?

Student Prewrite For The Following Week

Choose your strongest or most interesting visual response posted to Trello so far. Expand or improve upon the idea to create either 5-7 new images or pages of writing, or one video or performance piece based on the ideas you've explored so far. We will critique the new work as a group over the next two weeks of class. Post new and improved-upon work to the "Midterm Critique" board in the class Trello. We will use Trello as the mode of presentation for the critique, so please upload your work before our next class meeting.

Weeks 5-6: Critique

Lesson Materials & Resources

Student Creative Pieces

List of Aspects to Address during Group Critique

- **Technical:** How does the use of the chosen medium contribute to or distract from the overall impression of the work?
- **Association:** What does the work “say”, remind you of, or make you think of?
- **Conceptual:** What ideas and references can you see in the work? Do you see the influence of other artists or movements?

Lesson Activities

1. Students evaluate peer work for the final exhibition:

- What to develop further
- What to discard (if anything)
- What needs clarification

Student Pework For The Following Week

Read:

[California’s First Mass Incarceration System](#)

[Chained Migration: How Slavery Made Its Way West](#)

Review:

<https://www.landgrabu.org/>

Write:

Submit as Canvas Assignment: Week 6

- Based on the feedback you received from your peers during group critique, write a first draft of an artist statement for the final exhibition.

Act:

Find out whose land you occupy using the [native-land.ca map](#)

Week 7: Colonization

Lesson Materials & Resources

[Cloudy Day by Jimmy Santiago Baca](#)

[Chained Migration: How Slavery Made Its Way West](#)

Lesson Activities

1. Group Discussion

- Share what stood out to you in this week's readings?
- Whose tribal land do you live on?

2. Breakout Rooms

In small groups, students discuss the following questions:

- What relationships do you see between the Missions in California and American slavery?
- What is your level of familiarity with the LandBack movement, and how is it related to the broader concept of reparations?

3. Read as a Class

[Cloudy Day by Jimmy Santiago Baca](#)

Student Prewrite For The Following Week

Read:

[A Broken Healthcare System](#)

[Dissecting Harriet Cole](#)

['You've got bad blood': The horror of the Tuskegee syphilis experiment](#)

[Inmates Weren't Told They Were Given An Anti-Parasite Drug Instead Of COVID-19 Meds](#)

Optional Listen:

[How the Bad Blood Started](#)

Watch:

[Dr. Joy DeGruy Leary: Post Traumatic Slave Disorder](#)

(The entire video is worth watching, but particularly 22:20 - 47:30 in relation to the readings for this week)

Create:

Respond in any art medium to [Cloudy Day by Jimmy Santiago Baca](#), or to any of the readings from this week. Please post a digital copy or other visual record of your work (video, link, process photos, etc) to the "Week 7" class Trello.

Week 8: American Medicine

Lesson Materials & Resources

[A Broken Healthcare System](#)

[Dissecting Harriet Cole](#)

['You've got bad blood': The horror of the Tuskegee syphilis experiment](#)

[Inmates Weren't Told They Were Given An Anti-Parasite Drug Instead Of COVID-19 Meds](#)

[Dr. Joy DeGruy Leary: Post Traumatic Slave Disorder](#)

[Hard Rock Returns to Prison from the Hospital for the Criminal Insane by Etheridge Knight](#)

Lesson Activities

1. Group Discussion

- Share what you were not previously aware of, or any personal reactions, to the information in the assigned readings

2. Breakout Rooms

Students discuss what they think is the common thread between the instances of non-consensual medical experimentation covered in the readings?

3. Read as a Class

[Hard Rock Returns to Prison from the Hospital for the Criminal Insane by Etheridge Knight](#)

Student Prewrite For The Following Week

Create:

Respond in any art medium to any of the medical experimentation readings or to [Hard Rock Returns to Prison from the Hospital for the Criminal Insane by Etheridge Knight](#). Please post a digital copy or other visual record of your work (video, link, process photos, etc) to the "Week 8" class Trello.

Weeks 9-10: Final Exhibition Brainstorm and Studio Day

Lesson Materials & Resources

Student Guidelines for final group exhibition

Lesson Activities

Week 9

1. Group Discussion:

The class reviews the format, requirements, dates, and purpose of the final group exhibition.

2. Breakout Rooms

In small groups, students discuss the following:

- Which aspects of what you've learned so far do you want to address in the upcoming group exhibition?
- What would you like to include as a call to action for those viewing the exhibition?

Week 10

No Lecture

Student Prewrite For The Following Week

Read:

[How a Trio of Black-Owned Galleries Changed the Art World](#)

Watch:

Explore at least three artist profile videos: [Black Contemporary Art by Cassandra Rush on TikTok @pheauxtogenic](#)

Write: Submit as Canvas Assignment: Week 10

- Work on your artist statement draft (created Week 6)
- One paragraph with details about an artist you learned about through @pheauxtogenic's videos

Create:

Taking into account peer feedback from the first critique, and adding aspects of material reviewed since then, begin refining a body of work for the final exhibition. Each student will exhibit 1-3 final works, however you will need to have 5-7 pieces prepared to discuss for the final critique, to be narrowed down for inclusion in the group exhibition based on peer feedback. Post any new or improved-upon work to the "Week 10-14 Studio" board in the class Trello.

Week 11: Solo Field Trip

Lesson Materials & Resources

[How a Trio of Black-Owned Galleries Changed the Art World](#)
[Black Contemporary Art by Cassandra Rush on TikTok @pheauxtogenic](#)

Lesson Activities

No Lecture

1. Students find a current exhibition at a local community art space (list provided) and attend in person or remotely, or browse the work from a recent exhibition on the website, if available.

2. Canvas Discussion Board:

- Share some impressions about the exhibit you attended and whose work you saw.
- What is the role of community art spaces in building alternatives to the carceral state?
- How can curatorial work be informed by restorative justice?

Student Prework For The Following Week

Read:

[Bodies in Confinement: Negotiating Queer, Gender Nonconforming, and Transwomen's Gender and Sexuality behind Bars](#) by Nicole A. Francisco
[California Begins Transfer of Prisoners to Facilities Consistent with Prisoners' Gender Identity](#) by Douglas Ankney

Watch:

[Mykki Blanco recites 'I Want A Dyke For President' - A film by Adinah Dancyger](#)

Create:

Continue to develop your final body of work, drawing from this week's readings as well. Post any new or improved-upon work to the "Week 10-14 Studio" board in the class Trello.

Week 12: Gender

Lesson Materials & Resources

<p><u><i>Bodies in Confinement: Negotiating Queer, Gender Nonconforming, and Transwomen's Gender and Sexuality behind Bars</i></u> by Nicole A. Francisco</p> <p><u><i>California Begins Transfer of Prisoners to Facilities Consistent with Prisoners' Gender Identity</i></u> by Douglas Ankney</p> <p><u>Mykki Blanco recites 'I Want A Dyke For President' - A film by Adinah Dancyger</u></p>
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Lesson Activities

<p>1. Group Discussion</p>

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| <ul style="list-style-type: none">• How do our current systems reinforce colonial gender structures?• What carceral functions does enforcing a gender binary serve? |
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<p>2. Breakout Rooms:</p>

<p>Students share what they have been working on in small groups. Students give feedback to peers (mini-critique) and take notes on the feedback they're given about their work.</p>
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Weeks 13-17: Final Critiques & Exhibition

Lesson Materials & Resources

Student Creative Projects

Lesson Activities

Weeks 13-14

No Lecture

Create:

Students post any new or improved-upon work to the “Week 10-14 Studio” board in the class Trello.

Week 15: FINAL IS DUE!

All student work and artist statements for the final exhibition will be due at the end of the final critique (Week 16). If work is not ready by the installation date, it will not be included in the exhibition and students will not receive full points for its completion/their final.

Final Critiques:

- Due: 5-7 images for final critique (Students choose 1-3 favorites to be printed for exhibition.)
- As the final exhibition is to be a *collaborative effort*, students are encouraged to take peer feedback into account when choosing which images to include. The strength of the exhibition will rely not only on the quality of individual work, but on cohesive themes and considerations as a class. It should go without saying that community effort is integral to the thematic focus of this course. Students upload final images to the “Final Critique” Board on the Class Trello. We will use Trello as the mode of presentation for the critique, so please upload your work before our next class meeting.

Week 16

Final Critiques continued

Week 17: Virtual Group Exhibition

A shareable zoom link will be created to allow students to invite anyone they would like to view their final work. Each student will be expected to present and give a brief statement (the statement draft they created) to accompany and contextualize their work.