



SENATE COMMITTEE ON CURRICULAR AFFAIRS
COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
MARYELLEN HIGGINS	mxh68	University College (UC)	Not Available

Academic Home: University College (UC)

Type of Proposal: Add Change Drop

Course Designation

(COMM 222N) Social Justice and the Image

Course Information

Cross-Listed Courses:

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

ENGL 15 Due to paper writing requirements of the course, ENGL 15 is recommended prior to COMM 222N.

Abbreviated Title: Soc Justice Image

Discipline: General Education

Course Listing: Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

Writing/Speaking (GWS)

Quantification (GQ)

Knowledge Domains

Health & Wellness (GHW)

Natural Sciences (GN)

Arts (GA)

Humanities (GH)

Social and Behavioral Sciences (GS)

Additional Designations

Bachelor of Arts

International Cultures (IL)

United States Cultures (US)

Honors Course

Common course number - x94, x95, x96, x97, x99

Writing Across the Curriculum

First-Year Engagement Program

First-Year Seminar

Miscellaneous

Common Course

GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

Bulletin Listing

Minimum Credits:	3
Maximum Credits:	3
Repeatable:	YES
Maximum Total Credits:	3
Department with Curricular Responsibility:	None (XX)
Effective Semester:	FA 2019
Travel Component:	YES
Description Of Travel Component:	Possible class visit to a local art museum (for example, Mattress Factory in Pittsburgh).

Course Outline

A brief outline or overview of the course content:

Social Justice and the Image (GA/GH) is an Inter-Domain course that introduces students to a variety of critical approaches to images of social justice, and investigates how these images are connected to social movements, protests, community-building, perceptual shifts, and rights-building. The material selected by faculty teaching the course may derive from a variety of areas in which image-making engages with social justice, such as cinema, photography, sculpture, literature, and creative student work. The focus may be on iconic images in a variety of historical contexts, images produced on the margins, or a combination.

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

The class is divided into three sections. The first section (5 weeks) focuses on the identification and comprehension of key theories and the application of those theories. Students are expected to read texts on images and justice, and to discuss the application of those theories to various images in class discussions. At the end of this unit, students will produce an analytical essay that applies theories to particular images selected by the instructor. In the second unit (5 weeks), students will be encouraged to research critical theories that are in line with their interests (for example, gender studies, disability studies, critical race theory, theories of poverty, sexuality studies), and to select images to analyze in a class presentation. The third unit (5 weeks) focuses on the creation of at least one image of social justice by the student, and the presentation of that image to the class that reflects upon a theory of social justice.

Course Description:

Social Justice and the Image (GA/GH)

How do we perceive injustice? What are the roles of images in our perceptions of justice? If justice lies in the eyes of the observer, as the saying goes, what are the eyes seeing? Creating an image does not only mean creating the strictly visual, but also words that capture the imagination. Where do those words lead us? Social Justice and the Image (GA/GH) prompts students to reflect upon image-making and the reception of images in a variety of social justice contexts, to study the public claims made upon these images, and to explore interdisciplinary texts on social justice that assist us in interpreting those claims. Students will be introduced to a variety of critical approaches to social justice, and reflect upon how these images are connected to social movements, visual rhetoric, poetic protest, and rights-building. Readings will generally be determined by the instructor, and may include the work of authors such as Confucius, Plato, Aristotle, Asho Zarathushtra, Mary Wollstonecraft, Louis Althusser, Gordon Avery, Gloria Anzaldúa, John Rawls, Roland Barthes, Warren J. Blumenfeld, Judith Butler, Virginia Held, Patricia Hill Collins, Donna Haraway, bell hooks, and Seyla Benhabib, and Ximena Zúñiga. The subjects of study will be images, justice, and the categories ascribed to them, but also the possibility of challenging those categories. Rather than focus on how justice and images are treated by various disciplines separately, students will be asked to explain how various disciplines speak to (or perhaps ignore) one another, and what is missing from the analyses. "Interdisciplinary work," Roland Barthes wrote, "is not about confronting already constituted disciplines (none of which, in fact, is willing to let itself go) . . . Interdisciplinarity consists in creating a new object that belongs to no one." Social Justice and the Image invites students to "let go" with scholarly intensity, to explore what happens when disciplinary insights converge.

The name(s) of the faculty member(s) responsible for the development of the course:

Name: MARYELLEN HIGGINS (mxh68)

Title:

Phone:

Address:
Campus: GA
City:
Fax:

CIP Code: 240199

Course Justification

Instructional, Educational, and Course Objectives:

This section should define what the student is expected to learn and what skills the student will develop.

Course objectives include integrative thinking (the ability to synthesize knowledge from multiple domains such as fine arts, visual rhetoric, history, and civic engagement); social responsibility and ethical reasoning (the ability to comprehend ethical issues in diverse settings); and critical and analytical thinking (the ability to conceptualize, apply, and analyze images in local, national, and global settings). Upon completion of the course students should be able to:

- Gain a comprehension of various theories of social justice, for example, by John Rawls, Lee Anne Bell, Iris Marion Young, Patricia J. Williams, bell hooks, Virginia Held, Wangari Maathai
- Gain a comprehension of various theories of visual culture, for example, by Nicholas Mirzoeff, Ella Shohat, Robert Stam, Malek Alloula, Roland Barthes, Jacques Rancière, Laura Mulvey
- Write essays that investigate the connections between theories of social justice and visual culture and their international applications in the arts (cinema, photography, sculpture, literature, etc.)
- Use library databases effectively to search for images and theories.
- Create artistic images that relate to social justice.
- Communicate ideas about social justice and images.

Evaluation Methods:

Include a statement that explains how the achievement of the educational objective identified above will be assessed. The procedures for determining students' grades should be specifically identified.

Evaluation methods:

- Comprehension of various theories of social justice is going to be evaluated via a 750-word analytical essay that applies insights from assigned readings in an analysis of images
- Comprehension of various theories of social justice is going to be evaluated via a 750-word analytical essay that applies theories in an analysis of images selected by the student
- Comprehension of artistic design and various theories of social justice is going to be evaluated via a creative project: poster and reflection essay
- Effectiveness of communicating ideas about social justice and images is going to be evaluated via in-class oral presentation of the poster
- Effectiveness of communicating ideas about social justice and images is going to be evaluated via in-class participation

Grading:

- 750-word analytical essay that applies insights from assigned readings in an analysis of images: 30%
- 750-word analytical essay that applies theories in an analysis of images selected by the student: 30%
- Creative project: poster and reflection essay: 20%
- In-class oral presentation of the poster: 10%
- In-class participation: 10%

Sample paper topics:

Chose at least one reading from our course materials on social justice and connect the ideas in that reading to one image we have discussed in class; chose two readings from our course materials on social justice and connect the ideas in that reading to one image that you discover on your own; create a poster slide that uses unique photos and words to make an argument or arguments about social justice; write a reflection essay on how the poster advances your audience's thinking about social justice; present the poster to the class.

Sample grading guidelines:

Requirements for a D:

- Most of the directions above are followed.
- All authors are clearly documented, and exact words from sources are placed in quotation marks and documented.

Requirements for a C to a C+:

- All of the requirements for a D are fulfilled and all directions are followed carefully.
- There should be few, if any, basic errors in grammar, punctuation, or spelling.
- The writing is clear. It is not confusing, vague, or contradictory.
- The paragraphs are well organized and stay on task.
- For the most part, the paper demonstrates a good understanding of class readings.
- The paper notes details of an image and makes connections between those details and at least one theory of social justice from our readings.

Requirements for a B- to a B+:

- All of the requirements listed above are fulfilled.
- The paper demonstrates a very good, solid understanding of class readings.
- The writer makes clear connections between the image and the theories.
- The writer analyzes detailed elements of the image.

Requirements for an A- or higher:

- All of the requirements listed above are fulfilled.
- The theories in the paper are expertly integrated throughout the paper.
- The details in the paper are elaborate. The writer analyzes these details insightfully.
- The vocabulary in the paper is masterful and precise.

Relationship/Linkage of Course to Other Courses:

This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.

COMM 222N does not replace or replicate any existing Penn State courses. The course may serve as a foundation for further coursework in Art, Civic and Community Engagement, and other areas.

For example, the course could serve as preparation for ART 404 - Art and Life: Where They Intersect, or CRIMJ 465 - Ethics in Criminal Justice . It could be linked to EDUC 315W (US) - Social and Cultural Factors in Education (3) ; ART H 105 (GA) - Pictures and Power; CIVCM 211 (GS;US;IL) - Foundations: Civic and Community Engagement (3); or CRIMJ 221 - Issues in the American Criminal Justice System (3).

Relationship of Course to Major, Option, Minor, or General Education:

This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.

This course is designed to fulfill the inter-domain category in Integrative Studies, which is part of General Education. The course requires that students make connections between GA and GH domains.

A description of any special facilities:

Seating for 24 students in a media classroom that allows for the projection of films and images. Capability to project Powerpoint (or other mechanism) for the exhibition of student poster slides in class.

Frequency of Offering and Enrollment:

Offer as needed, possibly once every 2 years. If a popular course, once every year. Cap of 24 students to allow for discussion and individual presentations.

Alignment with General Education Objectives

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

KEY LITERACIES – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

EFFECTIVE COMMUNICATION: In-class small group work encourages respectful exchanges of ideas and questions. Writing workshops before each assignment "flip" the classroom as students write homework (drafts) in class and ask questions as they write. Mini-presentations of discussion questions in small groups prepare students for larger oral presentations.

INTEGRATIVE THINKING: Students read significant texts in critical theory that are later applied in class discussions and papers. In class, the professor projects a variety of images and facilitates a discussion of how artistic images engage our notions of social justice. Students engage with texts in a variety of areas such as studies of visual culture, disability studies, gender studies, critical race theory, postcolonial studies, and sexuality studies, etc. Images may be selected from several historical periods and geographical locations.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING: Students will express their own conceptions of social justice in reflection essays and presentations. To prepare for these assignments, students will reflect upon the ethical issues that matter to them. They will decide upon the images that they will create and present, and reflect upon how those images play a role in increasing awareness of social problems. Class time will be devoted to discussions about the deliberation process as students select images and words for their projects.

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered

in this course? This assessment must be included as a portion of the student's overall performance in this course.

EFFECTIVE COMMUNICATION: Major assignments include written essays and oral presentations of student artwork. Essays and presentations require informed and persuasive discourse.

INTEGRATIVE THINKING: In their essays and presentations, students will connect their course readings in critical theory (from the humanities and philosophy in particular) to images produced in cinema, photography, museum installations, and other creative arts.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING: Students will reflect upon their own conceptions of social justice and apply them in their own creative poster project. They will also consider others' conceptions of social justice during class poster presentations, peer reviews, and group discussions.

General Education Domain Criteria

General Education Designation: Inter-Domain

GA Criteria

Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor

Demonstrate competence in the creation of works of art and design

Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works

Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

What components of the course will help students achieve the domain criteria selected above?

The course presents several artistic works for deliberation. For example, students could analyze various incarnations of Dorothea Lange's "Migrant Mother"; compare Fabrice Monteiro's "Gods of Garbage" with Luzinterruptus's "The Labyrinth of Plastic Waste"; interpret Med Hondo's film *Soleil Ô*, or analyze the short film "When You Don't Exist," by Amnesty International. There are online magazines and websites that promote perspectives of social justice (She Shreds, Amnesty International); classroom discussions could be devoted to the images on these sites. Readings in visual culture include essays by Nicholas Mirzoeff, Ella Shohat, Robert Stam, and Laura Mulvey. The possibilities are vast, and should be related to the expertise of the course instructor and the interests of the students.

GH Criteria

Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses

Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities

Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range

Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

What components of the course will help students achieve the domain criteria selected above?

Students will read various texts in the humanities (for example, philosophies of social justice by John Rawls and Lee Anne Bell) and describe how they contribute to our understanding about art.

They must think critically about the texts and the images as they apply the theories in their interpretations of artworks. Essay rubrics include an assessment of students' ability to make clear and well-reasoned arguments.

Integrative Studies

Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

The instructor will provide theoretical frameworks and methodologies in the two Knowledge Domains through course readings, mini-lectures, and guided class discussions. Techniques of analysis will be modeled by the instructor, and also by readings by authors such as Jack Taylor, Christine Harold, and Kevin Michael DeLuca (on the syllabus) who model the use of multiple frameworks.

Students will practice analyzing images and applying theoretical frameworks in class activities and in a series of essay assignments.

Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

Every assignment requires students to analyze details of an artistic image and make connections between those details and theories of social justice from the humanities.

Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

This course will initially be taught by MaryEllen Higgins, who has expertise in critical theory and cinema studies. Her publications are in the areas of film studies and literary studies--both fields are philosophical and emphasize images, both visual and written.

Other instructors of the course are expected to have interdisciplinary expertise. The expertise will vary (several scholars in the humanities study images in various forms). Guest lecturers from other disciplines may visit to deliver workshops. There is at least one planned workshop by a guest lecturer (Lori Hepner) who will teach students about poster design and composition.

Describe the assessments that will be used to determine students' ability to apply integrative thinking.

In essay assignments, oral presentations, and in-class discussions, students will apply knowledge gained from readings in critical theory (from the humanities and philosophy in particular) to their analyses of artistic images produced in cinema, photography, and other creative arts. Students will apply their knowledge of how social justice is represented and communicated via images in their careful selection of images to use for their poster project, essays, and presentations, and in their explanations of what these images communicate to a various audiences.

Campuses That Have Offered () Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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UPLOADED DOCUMENTS FOLLOW:

Social Justice and the Image Paper 1 (30%)

Due date: Essay posted to turnitin.com on (insert due date)

Paper Directions

For this assignment, choose at least one reading from our course materials on social justice and connect the ideas in that reading to one image we have discussed in class. In your essay, do all of the following:

- Begin your essay with comments on one or more theories of social justice relevant to an image that you select from our course materials.
- Use at least one quotation from our course readings in your introduction.
- In your body paragraphs, discuss what the image you have chosen expresses about social justice. Stay focused on the connections between images and the theories we have discussed in class.
- The word count for your entire paper should be at least 750 words for a C.
- Double-space your entire paper. Otherwise, it will be difficult for me to make comments.
- Document your image and your sources clearly. Use signal phrases to identify authors. Place quotation marks around borrowed words. Provide page numbers for quotations, if available. Every source you use must be documented in the body of your paper and also in your Works Cited list. Use MLA or APA format.

Grading Guidelines

Requirements for a D:

- Most of the directions above are followed.
- All authors are clearly documented, and exact words from sources are placed in quotation marks and documented.

Requirements for a C to a C+:

- All of the requirements for a D are fulfilled and all directions are followed carefully.
- There should be few, if any, basic errors in grammar, punctuation, or spelling.
- The writing is clear. It is not confusing, vague, or contradictory.
- The paragraphs are well organized and stay on task.
- For the most part, the paper demonstrates a good understanding of class readings.
- The paper notes details of an image and makes connections between those details and at least one theory of social justice from our readings.

Requirements for a B- to a B+:

- All of the requirements listed above are fulfilled.
- The paper demonstrates a very good, solid understanding of class readings.
- The writer makes clear connections between the image and the theories.
- The writer analyzes detailed elements of the image.

Requirements for an A- or higher:

- All of the requirements listed above are fulfilled.
- The theories in the paper are expertly integrated throughout the paper.
- The details in the paper are rich. The writer analyzes these details insightfully.
- The vocabulary in the paper is masterful and precise.

Social Justice and the Image Paper 2 (30%)

Due date: Essay posted to turnitin.com on (insert due date)

Paper Directions

For this assignment, choose two readings from our course materials on social justice and connect the ideas in that reading to one image that you discover on your own. In your essay, do all of the following:

- Begin your essay with comments at least two theories of social justice relevant to an image that you select on your own.
- Use at least two quotations from our course readings in your introduction.
- In your body paragraphs, discuss what the image you have chosen expresses about social justice. Stay focused on the connections between images and the theories we have discussed in class.
- The word count for your entire paper should be at least 750 words for a C.
- Double-space your entire paper. Otherwise, it will be difficult for me to make comments.
- Document your image and your sources clearly. Use signal phrases to identify authors. Place quotation marks around borrowed words. Provide page numbers for quotations, if available. Every source you use must be documented in the body of your paper and also in your Works Cited list. Use MLA or APA format.

Grading Guidelines

Requirements for a D:

- Most of the directions above are followed.
- All authors are clearly documented, and exact words from sources are placed in quotation marks and documented.

Requirements for a C to a C+:

- All of the requirements for a D are fulfilled and all directions are followed carefully.
- There should be few, if any, basic errors in grammar, punctuation, or spelling.
- The writing is clear. It is not confusing, vague, or contradictory.
- The paragraphs are well organized and stay on task.
- For the most part, the paper demonstrates a good understanding of class readings.
- The paper notes details of an image and makes connections between those details and at least two theories of social justice from our readings.

Requirements for a B- to a B+:

- All of the requirements listed above are fulfilled.
- The paper demonstrates a very good, solid understanding of class readings.
- The writer makes clear connections between the image and the theories.
- The writer analyzes detailed elements of the image.

Requirements for an A- or higher:

- All of the requirements listed above are fulfilled.
- The theories in the paper are expertly integrated throughout the paper.
- The details in the paper are rich. The writer analyzes these details insightfully.
- The vocabulary in the paper is masterful and precise.

Social Justice and the Image
Assignment 3:
Poster and Reflection Essay: 20%

Due date for the poster with reflection essay: (insert due date)

Directions :

Create a poster slide and a reflection essay on that poster. Be sure to do the following:

- Create your own photograph(s) and words for this poster.
- Your poster should make an argument or arguments about social justice.
- Build upon the theories of social justice that we have discussed in class to create your poster.
- Write a 250-word essay about the argument(s) your poster makes about social justice.
- Build upon the theories of social justice that we have discussed in class in your essay.
- Submit your poster slide and essay to the box for this assignment on Canvas.

Grading Guidelines

Requirements for a D:

- Most of the directions above are followed.
- Your photograph and essay are your own work.

Requirements for a C to a C+:

- All of the requirements for a D are fulfilled and all directions are followed carefully.
- There should be few, if any, basic errors in grammar, punctuation, or spelling in your essay.
- The writing in the essay is clear. It is not confusing, vague, or contradictory.
- The essay builds upon ideas from our class readings.
- The essay makes clear connections between the image(s) in the poster and social justice

Requirements for a B- to a B+:

- All of the requirements listed above are fulfilled.
- The reflection essay comments insightfully (using theories of social justice) on the composition of the image(s) and its relations to social justice.
- The reflection essay comments insightfully on the use of words (or lack thereof) in the poster.

Requirements for an A- or higher:

- All of the requirements listed above are fulfilled.
- The reflection essay demonstrates mastery of theories of social justice learned in class.
- The details in the image(s) are rich. The writer analyzes these details insightfully in the essay.
- The image is especially innovative and/or complex. The essay reflects upon the innovations and/or complexities.

Social Justice and the Image Presentation of the poster: 10%

Due date for the presentation : (insert due date)

Directions :

Deliver a presentation on the poster slide you created for our third assignment. Be sure to do the following:

- Project your poster on our class screen (I can help you to upload it from Canvas).
- Comment on how you build upon the theories of social justice that we have discussed in class to create your poster.
- Comment on how your images and words create your own argument or arguments about social justice.
- Feel free to present revised comments from your reflection essay (assignment 3). Revise according to the **professor's** suggestions.
- Present for 10-15 minutes.
- Do not use any notes during your presentation.

Grading Guidelines

Requirements for a D:

- Most of the directions above are followed.

Requirements for a C to a C+:

- All of the requirements for a D are fulfilled and all directions are followed carefully.
- The presenter does not rely on any notes.
- The student demonstrates adequate preparation. Comments are prepared, organized, and practiced in advance.
- The presentation makes clear connections between the image(s) in the poster and social justice.
- Connections are made to our class readings.

Requirements for a B- to a B+:

- All of the requirements listed above are fulfilled.
- The arguments in the poster are clearly presented.
- The presentation comments insightfully (using theories of social justice) on the composition of the image(s) and social justice.
- The presentation takes **professor's** suggestions for the reflection essay (assignment 3) into consideration (for example, the incorporation of a particular theory.)

Requirements for an A- or higher:

- All of the requirements listed above are fulfilled.
- The comments on the details in the image(s) are rich. The writer analyzes these details insightfully in the presentation.
- The presentation demonstrates mastery of theories of social justice learned in class.
- The presentation demonstrates a mastery of theories of visual culture studied in class.
- All ideas in the presentation are mastered and expertly organized.

Social Justice and the Image (GA/GH)

In-class Activities

Day 1: Introductions. Ask students to share their ideas about social justice and the use of images.

Preview theories from course readings.

Day 2: Ask students to free-write and comment on the prepared reading: Sadeghi, Leila, and Byron E. Price. "Social Justice." *Encyclopedia of Contemporary American Social Issues*, edited by Michael Shally-Jensen, vol. 2: 2011, pp. 709-716. Project Dorothea Lange's "Migrant Mother," and Jean Case and Stephen King, "Migrant Mother of Wal-Mart." Students form small groups to connect the reading to the images. Groups generate questions and comments and present them to the class.

Day 3: Ask students to free-write and comment on the prepared reading: Powers, Madison. "Social Justice." *Bioethics*, edited by Bruce Jennings, 4th ed., vol. 6, 2014, pp. 2966-2973. Gale Virtual Reference Library. Project Fabrice Monteiro's "Gods of Garbage" and Luzinterruptus, "The Labyrinth of Plastic Waste." Students form small groups to connect the reading to the images. Groups generate questions and comments and present them to the class.

Day 4: Ask students to free-write and comment on the prepared reading: Lee Anne Bell, "Theoretical Foundations: What is Social Justice?" in *Readings for Diversity and Social Justice*, pp. 21-26 (available through Canvas). Project Gavin Jantjes, "Classify this Coloured," scenes from Med Hondo's film, *Soleil Ô*, and poetry by Dennis Brutus and Langston Hughes. Students form small groups to connect the reading to the images. Groups generate questions and comments and present them to the class.

Day 5: Ask students to free-write and comment on the prepared reading: Heather W. Hackman, "Sexism" in *Readings for Diversity and Social Justice*, pp. 317-323 (available through Canvas). Project Rodney Thompson, cartoon of suffrage for *Life* magazine, March 27, 1913; Suzanne Lacy, *Silver Action*. Students form small groups to connect the reading to the images. Groups generate questions and comments and present them to the class.

Day 6: Visit the Mattress Factory in Pittsburgh or other art gallery. Ask students to comment on connections of images in an art gallery to the prepared reading, Guy Debord, "Towards a Situationist International," and Nicolas Bourriaud, "Relational Aesthetics" in *Participation: Documents of Contemporary Art*, 96-101, 160-171.

Day 7: Ask students to free-write and comment on the prepared reading: John Rawls, "Justice as Fairness." Discuss *When You Don't Exist*, by Amnesty International, and Clips from *Sonita*, by Rokhsareh Ghaem Maghami. Students form small groups to connect the reading to the images. Groups generate questions and comments and present them to the class.

Day 8-9: Review essay 1 rubric. In class writing workshop.

Day 10-11: Bring drafts. Peer review in class.

Day 12: Essay 1 due. Introduce unit 2.

Day 13: Ask students to free-write and comment on the prepared reading: Harold, Christine, and Kevin Michael DeLuca. "Behold the Corpse: Violent Images and the Case of Emmett Till." *Rhetoric and Public Affairs*, vol. 8, no. 2, 2005, pp. 263-286. Brainstorm essay topics.

Day 14: Ask students to free-write and comment on the prepared reading: Taylor, Jack. "'We are all Oscar Grant': Police Brutality, Death, and the Work of Mourning." *Transforming Anthropology*, vol. 21, no. 2, 2013, pp. 187-197. Students form small groups to connect the reading to the images. Groups generate questions and comments and present them to the class.

Day 15: Library Session I: Finding images. Meet in the library with a reference librarian.

Day 16: Library Session II: Finding sources. Meet in the library with a reference librarian.

Day 17: Discuss students' library research in small groups. Develop discussion questions. Present questions and findings to the class.

Day 18: Writing workshop. Write draft and ask questions in class.

Day 19: Peer review in class.

Day 20: Essay 2 due. Workshop/guest lecture by artist on campus.

Day 21: Guest lecture by Pittsburgh artist on various styles of image-making.

Day 22: Discuss <https://justseeds.org/> and discuss sample posters. Prepare your images.

Day 23: Workshop on posters in class (students bring laptops).

Day 24: Workshop on reflection essays in class.

Day 25: Practice presentations in small groups.

Day 26: Poster and reflection essay due. Practice presentations in small groups.

Thanksgiving Break. Class does not meet.

Day 27: Class presentations. See rubric.

Day 28: Class presentations.

Day 29: Class presentations.

Day 30: Class presentations.

Social Justice and the Image (GA/GH)

Professor: MaryEllen Higgins, PhD

Class Meetings: tba

Office hours: tba

Office location: Main 203. Email: mxh68@psu.edu

Course Description

Social Justice and the Image (GA/GH) introduces students to a variety of critical approaches to images of social justice, and investigates how these images are connected to social movements, protests, community-building, perceptual shifts, and rights-building. The material selected by faculty teaching the course may derive from a variety of areas in which image-making engages with social justice, such as cinema, photography, sculpture, social media, literature, photojournalism, and creative student work. The focus may be on iconic images in a variety of historical contexts, images produced on the margins, or a combination. The course prompts students to reflect upon image-making in a variety of social justice contexts; to study the variety of public claims made upon these images; and to explore interdisciplinary texts (for example, in visual culture, cultural studies, gender studies, and disability studies). Course objectives include integrative thinking (the ability to synthesize knowledge from multiple domains such as fine arts, visual rhetoric, history, and civic engagement); social responsibility and ethical reasoning (the ability to comprehend ethical issues in diverse settings); and critical and analytical thinking (the ability to conceptualize, apply, and analyze images in local, national, and global settings).

Course Objectives

The class is divided into three sections. The first section focuses on the identification and comprehension of key theories and the application of those theories. Students are expected to read texts on images and justice, and to discuss the application of those theories to various images in class discussions. At the end of this unit, students will produce an analytical essay that applies theories to particular images selected by the instructor. In the second unit, students will be encouraged to research critical theories that are in line with their interests (for example, gender studies, disability studies, critical race theory, theories of poverty, sexuality studies), and to select images to analyze in a class presentation. The third unit focuses on the creation of at least one image of social justice by the student, and the presentation of that image to the class that reflects upon a theory of social justice. Upon completion of the course students should be able to:

- Gain a comprehension of various theories of social justice.
- Gain a comprehension of various theories of visual culture.
- Write essays that investigate the connections between theories of social justice and visual culture and their international applications in the arts (cinema, photography, sculpture, literature, etc.)
- Use library databases effectively to search for images and theories.
- Create artistic images that relate to social justice.
- Communicate ideas about social justice and images in oral presentations.

General Education Learning Objectives

- **EFFECTIVE COMMUNICATION** - the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.
- **INTEGRATIVE THINKING** - the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.
- **SOCIAL RESPONSIBILITY AND ETHICAL REASONING** - the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

Course Materials

Please see the schedule below for a daily listing of course readings and images. This course is designed to be flexible; the readings and materials below may shift. In general, the images that are analyzed in this course will vary over time as new social issues arise. Course readings will likewise vary as new texts on social justice emerge. The concerns of the **course—social justice** and images that make claims about **social justice—remain** constant.

Coursework and Grades

- 750-word analytical essay that applies insights from assigned readings in an analysis of images: 30%
- 750-word analytical essay that applies theories in an analysis of images selected by the student: 30%
- Creative project: poster and reflection essay: 20%
- In-class oral presentation of the poster: 10%
- In-class participation: 10%

Total number of course points = 1,000

A = 930-1,000 points

A- = 900-929 points

B+ = 870-899 points

B = 830-869 points

B- = 800-829 points

C+ = 770-799 points

C = 700-769 points

D = 600-699 points

F = 599 points or below

For each assignment, we will discuss what you are expected to do and strategies for success. Do not discard any graded work you produce during the semester until you receive a final grade.

Late Assignments

If you wish to be considered for a waiver on the late penalty for an assignment, and if you have a legitimate reason, *you must notify me of the reason before the deadline and*

also submit a reasonably good draft of your work to me by the project deadline. You are expected to work steadily on class projects; do not postpone work until the day before an assignment is due. Providing false claims about a late assignment or missed exam may result in a grade of zero for the assignment or F for the course.

Participation

A portion of your grade will be determined by your level of engagement in class. Please see the participation assessment rubric for details on how your participation will be graded.

Attendance

Save any absences to use when you are sick, when icy weather prevents safe driving, or when you have an emergency. Do not schedule things during class time unless it is urgent. For every set of five absences, your participation grade will drop by a letter unless *all* five absences are unavoidable, legitimate, and explained promptly.

Disability Statement

Penn State welcomes students with disabilities into the University's educational programs. Student Disability Resources (SDR) provides contact information for every Penn State campus. See <http://equity.psu.edu/sdr/disability-coordinator>. For further information, please visit Student Disability Resources at <http://equity.psu.edu/sdr>. The contact person for Disability Resources at Penn State Greater Allegheny is Siobhan Brooks: snb106@psu.edu, or 412-675-9454. Penn State's policy is as follows:

In order to receive consideration for reasonable accommodations, you must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <http://equity.psu.edu/sdr/guidelines>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with an accommodation letter. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. You must follow this process for every semester that you request accommodations.

To report educational inequity concerns through the Report Bias website, see <http://equity.psu.edu/reportbias>

Academic Integrity Statement

Penn State's Senate Policy 49-20 on Academic Integrity reads as follows:

Academic integrity is the pursuit of scholarly activity in an open, honest and responsible manner. Academic integrity is a basic guiding principle for all academic activity at The Pennsylvania State University, and all members of the University community are expected to act in accordance with this principle. Consistent with this expectation, the University's Code of Conduct states that all students should act with personal integrity; respect other students' dignity, rights and property; and help create and maintain an environment in which all can succeed through the fruits of their efforts. Academic integrity includes a commitment by all members of the University community not to engage in or tolerate acts of falsification, misrepresentation or deception. Such acts of

dishonesty violate the fundamental ethical principles of the University community and compromise the worth of work completed by others.

In our class, scholastic dishonesty usually results in a major course penalty. Such acts of dishonesty include cheating on quizzes, paraphrasing or using the ideas of a source without documenting the source clearly, using the wording of a source without employing quotation marks, submitting another person's work as your own, taking notes into an exam without permission, looking at a cell phone during a quiz or exam, letting other students pass off your work as their own, giving false reasons about why an assignment is late, etc. Students charged with a severe breach of academic integrity will receive due process and, if the charge is found valid, academic sanctions usually range from F for the assignment to F for the course. For more information on the University's procedures governing violations of Academic Integrity, please see: <https://handbook.psu.edu/content/academic-integrity-policies>

Counseling and Psychological Services

Counseling and psychological services are available through the Student Health Service Office in Suite 105A, lower level of the Student Community Center (SCC). Appointments are scheduled by Campus Nurse Jennifer Ross: jur396@psu.edu, 412-675-9490. For more resources about Student Health Services, see <http://greaterallegheny.psu.edu/health-services>

Sample Schedule

Day 1: Introduction to Social Justice and the Image

Day 2: Discuss Sadeghi, Leila, and Byron E. Price. "Social Justice." *Encyclopedia of Contemporary American Social Issues*, edited by Michael Shally-Jensen, vol. 2: 2011, pp. 709-716. Gale Virtual Reference Library. Available in PSU's library databases. Discuss Dorothea Lange's "Migrant Mother," and Jean Case and Stephen King, "Migrant Mother of Wal-Mart."

Day 3: Discuss Powers, Madison. "Social Justice." *Bioethics*, edited by Bruce Jennings, 4th ed., vol. 6, 2014, pp. 2966-2973. Gale Virtual Reference Library. Available in PSU's library databases. Discuss Fabrice Monteiro's "Gods of Garbage" and Luzinterruptus, "The Labyrinth of Plastic Waste."

Day 4: Discuss Lee Anne Bell, "Theoretical Foundations: What is Social Justice?" in *Readings for Diversity and Social Justice*, pp. 21-26. Discuss Gavin Jantjes, "Classify this Coloured," scenes from Med Hondo's film, *Soleil Ô*, and poetry by Dennis Brutus and Langston Hughes.

Day 5: Heather W. Hackman, "Sexism" in *Readings for Diversity and Social Justice*, pp. 317-323. Discuss Rodney Thompson, cartoon of suffrage for *Life* magazine, March 27, 1913; Suzanne Lacy, *Silver Action*.

Day 6: Discuss Guy Debord, "Towards a Situationist International," and Nicolas Bourriaud, "Relational Aesthetics" in *Participation: Documents of Contemporary Art*, 96-101, 160-171. Visit to the Mattress Factory, Pittsburgh.

Day 7: Discuss John Rawls, "Justice as Fairness." Discuss *When You Don't Exist*, by Amnesty International, and Clips from *Sonita*, by Rokhsareh Ghaem Maghami.

Day 8-9: In class writing workshop. Write drafts and ask questions in class.

Day 10-11: Peer review sessions.

Day 12: Essay 1 due. Introduce unit 2.

Day 13: Discuss Harold, Christine, and Kevin Michael DeLuca. "Behold the Corpse: Violent Images and the Case of Emmett Till." *Rhetoric and Public Affairs*, vol. 8, no. 2, 2005, pp. 263-286. Brainstorm essay topics.

Day 14: Discuss Taylor, Jack. "'We are all Oscar Grant': Police Brutality, Death, and the Work of Mourning." *Transforming Anthropology*, vol. 21, no. 2, 2013, pp. 187-197. Discuss your essay topics.

Day 15: Library Session I: Finding images.

Day 16: Library Session II: Finding sources.

Day 17: Discuss your research in small groups. Develop discussion questions.

Day 18: Continue to discuss student projects.

Day 19: Writing workshop.

Day 20: Essay 2 due. Workshop/guest lecture by artist on campus.

Day 21: Guest lecture by Pittsburgh artist on various styles of image-making.

Day 22: Discuss <https://justseeds.org/> and discuss sample posters. Prepare your images.

Day 23: Workshop on posters in class (bring your laptops).

Day 24: Workshop on reflection essays in class.

Day 25: Practice presentations in small groups.

Day 26: Poster and reflection essay due.

Thanksgiving Break. Class does not meet.

Day 27: Class presentations.

Day 28: Class presentations.

Day 29: Class presentations.

Day 30: Class presentations.

Social Justice and the Image (GA/GH)

Course Readings

Adams, Maurianne, Blumenfeld, Warren J., Castañeda, Carmelita, Hackman, Heather W., Peters, Madeline L., and Zúñiga, Ximena. *Readings for Diversity and Social Justice*. Third Edition. Routledge, 2013.

Bishop, Claire. *Participation: Documents of Contemporary Art*. The MIT Press, 2006.

Hariman, Robert, and John Louis Lucaites. *No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy*. University of Chicago Press, 2007.

Johnston, David. *A Brief History of Justice*. Wiley-Blackwell, 2011. E-Book available at libraries.psu.edu.

Manghani, Sunil, Arthur Piper, and Jon Simons. *Images: A Reader*. Sage, 2006.

Harold, Christine, and Kevin Michael DeLuca. "Behold the Corpse: Violent Images and the Case of Emmett Till." *Rhetoric and Public Affairs*, vol. 8, no. 2, 2005, pp. 263-286.

Powers, Madison. "Social Justice." *Bioethics*, edited by Bruce Jennings, 4th ed., vol. 6, 2014, pp. 2966-2973. Gale Virtual Reference Library.

Rawls, John. *A Theory of Justice*. Harvard UP, 1999.

Sadeghi, Leila, and Byron E. Price. "Social Justice." *Encyclopedia of Contemporary American Social Issues*, edited by Michael Shally-Jensen, vol. 2: 2011, pp. 709-716. Gale Virtual Reference Library.

Silver, Morris, and K. D. Irani. *Social Justice in the Ancient World*. Greenwood Press, Westport, Conn, 1995.

Taylor, Jack. "'We are all Oscar Grant': Police Brutality, Death, and the Work of Mourning." *Transforming Anthropology*, vol. 21, no. 2, 2013, pp. 187-197.

Select Images

Cartoons:

Thompson, Rodney, cartoon of suffrage for *Life* magazine, March 27, 1913

Films:

Amnesty International, *When You Don't Exist*

Hondo, Med film, *Soleil Ô*

Rokhsareh Ghaem Maghami, *Sonita*

Magazine Covers:

Jean Case and Stephen King, "Migrant Mother of Wal-Mart."

Murals:

Diego Rivera murals

Justice for Oscar Grant Mural

Participatory Exhibitions:

Suzanne Lacy, *Silver Action*

Paintings:

Edward Biberman, "I Had a Dream"

Pablo Picasso, "Guernica"

Photographs:

Jantjes, Gavin. "Classify this Coloured"

Lange, Dorothea. "Migrant Mother"

Monteiro, Fabrice, "Gods of Garbage"

Luzinterruptus, "The Labyrinth of Plastic Waste"

Poetry:

Dennis Brutus

Langston Hughes.

Posters:

Discuss <https://justseeds.org/> and discuss posters and creative projects.