THE UNIVERSITY OF NORTH TEXAS
COLLEGE OF VISUAL ARTS AND DESIGN
Spring 2017

AEAH 4899-001  IADS CAPSTONE
Ethics in the Visual Arts and Design
Tu Th 12:30-1:50 P.M.
ROOM #: ART 226

INSTRUCTOR: LAUREN CROSS
OFFICE: ART 224E
OFFICE HOURS: By Appointment
EMAIL: EMAIL THROUGH BLACKBOARD

COURSE DESCRIPTION:
Capstone course for Interdisciplinary Art and Design Studies majors. Advanced interdisciplinary study of art and design. Specific topics will vary. Delivered as a seminar consisting of assigned readings, class discussion, oral presentations, and written research. Prerequisite(s): ART 1200 or 1301, 1440, 1450, 1500, 1510, 2350, 2360, 6 hours of advanced art history, and 3 hours from IADS Menu 2.

REQUIRED TEXTBOOK:
Ethics by Walead Beshty
Ethics: A Graphic Designers’ Field Guide by Eileen MacAvery Kane Purchase E-Pub version at: (http://www.ethicsingraphicdesign.org/field-guide/)
Additional assigned articles/chapters/essays posted on Blackboard (Bb)

RECOMMENDED READING:
Ethics and the Visual Arts by Elaine A. King and Gail Levin

COURSE CONTENT:
In the course ART 4899 Interdisciplinary Art and Design Studies Capstone, students will explore ethical concerns within visual art and design practice, including the process and rationale for art-making, design/image-making, representation, and arts/design administration. The course will weave together a series of readings and images pertaining to aesthetics, philosophy, arts law, and identity that will allow us to examine the importance of ethics when assessing the legal, social, and cultural contradictions within the art and design industry. In addition to a variety of active and participatory research assignments, the course will feature a service-learning project in partnership with a regional arts organization in North Texas that focuses on the relationship between art, design, and ethics.

Students should be aware that when examining ethical issues the topics and discusses might be uncomfortable, challenging, and complex. For example, some may find that the images and ethical concerns that will be addressed challenge your current practices in art and design. The tension and discomfort is intentional but is designed to aid you in practical ways beyond the class. The class is designed to help students to customize one’s own personal code of ethics when engaging in creative projects.

Lastly, we will explore the implications of ethics across interdisciplinary fields within the visual arts and design, and will be customized based on student interests. We will explore codes of ethics for a variety of different fields to
evaluate their effectiveness. The course will also include assigned trips in North Texas and feature guest lectures from local/regional artists, designers, and art lawyers who explore the connections between art, design, and ethics.

**COURSE OBJECTIVES LEARNING OUTCOMES:**

Students will:

1. Communicate and apply key terms and concepts regarding ethics in the visual arts and design in class assignments, discussions, and presentations.
2. Respond to critical writings on ethical issues within the visual arts and design through photo-voice research methods, which uses documentary photography, reflection, and sharing knowledge as a creative source of inquiry.
3. Collaborate with local organizations/institutions on a service-learning project that enhances community awareness of ethical practices in the visual arts and design.
4. Compare and contrast ethical and unethical practices implemented by artists, institutions, designers, and brands.
5. Create a code of ethics that can be applied in their professional life.
6. Analyze a topic that evaluates the ways in which scholars, artists, and/or designers address or do not address ethical concerns within the visual arts and/or in design.

**COURSE STRUCTURE:**

**In-Class Reflection & Discussion:** Reflexive & discussion-based learning are the primary modes of teaching in this class, which will be prompted by brief lectures and reflection assignments. For this reason, you can expect that this course will not privilege extensive lecturing and relies on student discussion. Nonetheless, lectures that are presented will be featured during the beginning or at the end of class in order to ensure that students feel comfortable with their understanding of course material. Students should come to class prepared for discussion, having read all assigned readings before each class session. I will occasionally call on students to engage in course readings and topics. When provided reflection assignments, students will complete them and turned them in by the end of class.

**Active Learning/Collaborative Learning Activities:** As an extension of our class discussions, students will also engage in active and collaborative learning activities in class in order to engage course topics in innovative ways. Pre-class assignments may also be required in order to help students to evaluate key terms and concepts.

**Service-learning Tasks:** A major requirement in the course is a service-learning project with a local arts organization/institution. Students should be prepared for potential required class trips to visit the service-learning partner in order to assess their needs and to initiate a project that is mutually beneficial to the professional development of fellow students. Transportation for field trips may or may not be provided.

**STUDENT EVALUATION (OR GRADING):**
The grading system for the course is the following:

- Participation (10 per class session x 22)…………………………….220
- Photo-voice Ethics Presentation…………………………………….100
- Code of Ethics Project………………………………………………80
- Service Learning Project…………………………………………….100
- Analysis Project………………………………………………………200
- Total Possible Points ..............................700

Extra Credit (up to 20 points)
READINGS AND ONLINE MATERIALS:
This course will use Blackboard to distribute course materials, to communicate and collaborate online, to turn in course assignments and quizzes, and to post grades. You can access Blackboard at http://learn.unt.edu using your university login and password. You can find support using Blackboard at the UNT Helpdesk on the web (http://helpdesk.unt.edu) by email (helpdesk@unt.edu) or by phone (940) 565-2324.

PARTICIPATION (IN-CLASS & PRE-CLASS ACTIVITIES) (up to 10 points per class session): An important component of the class will be active and collaborative learning exercises and discussion. For this reason, your attendance and participation in class exercises and discussions is required. Exercises allow opportunities for previously assigned and impromptu reflections on readings and engagement with classmates. Participation points are earned not only through attendance but completing and participating in in-class assignments. Missing in-class activities can not be made up if you are absent, even for excused absences, or turned in electronically via email. Students who miss in-class assignments must take advantage of the many extra credit opportunities that are offered in the course to make up missing points.

PHOTO-VOICE ETHICS PRESENTATIONS (100 points):
Photo-voice is a critical method of research that allows the researcher or research participant to “show and tell” their experiences. Each student will select an ethical issue discussed in at least one of our course assigned readings. Then, students will create a Photo-voice narrative reflecting on their interpretations of their selected ethical issue and its impact within the field of art, including the student’s own interests in art. Using the Photo-voice method, students will take at least five photographs that reflect one’s interpretation and understanding of the reading (no internet images). Photographs are documentary and expressive in nature; therefore, images do not need to represent concrete concepts but may be abstract interpretations. Next, students will take their photographs and write a brief narrative (approximately 3-5 sentences) reflecting on their visual interpretations. A paper outlining student’s reflections will be submitted via Blackboard Turnitin. Finally, students will give a presentation summarizing their Photo-voice reflections. Submitted paper and class presentation should including the following template:

1. Topic: Choose a direct quote from your selected article (10 points)
2. Photography: Take at least five (5) photographs (you may not use images from the internet) that reflect your interpretation of the theoretical framework illustrated in article (10 points).
3. Written Narrative: Paper should include a brief narrative describing your interpretation of the quote and its relationship to your image reflections (3-5 sentences) (20 points). Presentations should outline written narrative in listed bullet points.
4. MLA: Use correct MLA format both in paper and in presentation (i.e., in-text parenthetical citations and Works Cited to support your claims) (10 points).
5. Share your photo-voice reflections in a 2-3 minute presentation in class (50 points).
   Paper is worth up to 50 points; Presentation is worth up to 50 points

CODE OF ETHICS PROJECT (80 points): The Codes of Ethics Assignment is a two part-reflection assignment that requires students to:

1) Part I: Write a 1-2 page summary comparing and contrasting at least three (3) ethical codes for at least three (3) different artists, designers, institutions/organizations, or brands. Students will define ethical codes through observational research that includes interviews (i.e., personally conducted or published through video or written text), archival research, content analysis, or visual analysis. Due on Tuesday, April 25th in-class. Worth up to 40 points.

2) Part II: Write a five (5) bullet point list of your own personal code of ethics. Each bullet point should reflect on the cooresponding influences for each code that relate to our course readings and discussions, and the ways that you would attempt to enact the ethical code within your professional life. Be sure to cite all connections to course readings using MLA in-text parenthetical citations and Works Cited. Due on Thursday, April 27th in-class. Worth up to 40 points.
SERVICE LEARNING PROJECT (100 points): Students will collaborate on a service learning project with local/regional arts organization(s) on a project that explores art and ethics. Both service learning partner organization(s) and students will collectively define the scope of the project based on student professional goals. More information on service learning project will be provided by instructor. Keep in mind that the course schedule may change after service learning project has been finalized. In the event of course changes, a new course schedule will be posted on Blackboard.

ANALYSIS PROJECT (200 points):
Part I: Ethics Topic Proposal (25 points): Students will propose an ethics related topic or artist to examine and receive approval or revision recommendations from instructor.
Part II: Annotated Bibliography (75 points): Students will create an annotated bibliography paper on a approved ethic topic or artist/designer covering at least 7 sources that will be explored in analysis paper. Paper should begin with a brief summary of paper topic before outlining annotated bibliography entries (up to 75 points).
Part III & IV: Final Analysis Paper & Presentation (100 points): Students will write a 4-6 page analysis paper on an approved topic related to a ethics topic or artist, and will use initial Annotated Bibliography findings as well as any additional sources to support their claims. The paper should be in MLA format. Worth up to 75 points for Analysis Paper and 25 points for Analysis Presentation. Analysis papers must:

1) have a thesis statement/guiding sentence in the first paragraph to frame the rest of your paper (see “Tips and Examples for Writing Thesis Statements” https://owl.english.purdue.edu/owl/resource/545/01/, and be written in MLA format (i.e., using in-text parenthetical citations and Works Cited to support your claims.)
2) integrate a visual analysis of at least three artworks/designs/images that illustrate your thesis/argument.
   Thesis statement should reference the artist(s) and artworks that will be analyzed in the remainder of the paper.
3) at least 7 credible sources referenced to support your analysis, at least 4 should be sources not referenced/assigned in class (i.e., articles, books, audio recordings, interviews, video, etc). Contact your professor or subject librarian if you need assistance identifying additional sources.

Then, beginning in Week 16, students will give a brief 2-3 minute presentation summarizing their analysis project. Presentations should include:

1) At least three images of art works used for visual analysis. Images should include artist name, title, medium, and date of creation.
2) Summary of topic and thesis statement/guiding statement.
3) At least three direct quotes used to support your analysis, using MLA in-text parenthetical citations.
4) Conclusion/Summary of Analytical Findings
5) Works Cited

EXTRA CREDIT (up to 40 points):
Students have the opportunity to earn extra credit by attending and documenting at least two art experiences (i.e., lectures, exhibitions, workshops) either on campus or beyond. In order to receive credit, students will need to submit Photo-voice Journal entries about their experiences. Extra credit opportunities will be posted via the Announcements on Blackboard (Bb).

Each entry is worth up to 20 points. Submit extra credit entries at least one week after on-campus events, off campus entries are due by Sunday, April 30th by 11:59 p.m. to receive credit. All Extra Credit journal entries must include:

1. 3 photographs documenting your art experience (4 points)
2. Summary of your art experience (4 points)
3. Interpretation and/or evaluation of the art that you viewed (4 points)
4. At least two direct quotes from our assigned readings that inform your interpretation (4 points).
5. Use correct MLA format (i.e., in-text parenthetical citations and Works Cited to support your claims) (4 points).
Total of up to 20 points per entry

ARTIST RESOURCES:
As you become more immersed in the local arts & culture community please be aware of the following resources as you are researching activities and artists for your assignments:

Local Art Museums
The Modern Art Museum of Fort Worth (www.themodern.org)
Amon Carter Museum of American Art (www.cartermuseum.org)
Kimbell Art Museum (www.kimbellart.org)
Dallas Museum of Art (www.dma.org)
Dallas Contemporary (www.dallascontemporary.org)
The Nasher Sculpture Center (www.nashersculpturecenter.org)
The Crowe Collection of Asian Art (crowcollection.org)

Galleries & Art Dealer Associations
Fort Worth Art Dealers Association (www.fwada.com)
Contemporary Art Dealers of Dallas (www.caddallas.net)
Dallas Art Dealers Association (www.dallasartdealers.org)

Alternative & Non-profit Exhibition Spaces/Organizations
Fort Worth Community Arts Center (www.fwcac.com)
The MAC (the-mac.org)
WoCA Projects (www.wocapprojects.com)
Fort Worth Public Art (www.fwpublicart.org)
Visual Arts Society of Texas in Denton (vastarts.org)
City of Denton Public Art (www.cityofdenton.com/departments-services/public-art)
Artist Organizations
Texas Artists Coalition (www.texasartistscoalition.org)
Greater Denton Arts Council (www.dentonarts.com)

National Resources
College Art Association (www.collegeart.org)
Artsy (www.artsy.com)
Art21 (www.pbs.org/art21/artists)

ATTENDANCE POLICY: A class attendance sheet will be passed around before the end of every class session. Students are only allowed a maximum of two excused/unexcused absences, before it starts negatively impacting your grade. Students will be deducted 10 grade points for each additional excused/unexcused class session (i.e., Missing in-class exercises/participation grades). Beyond the first two absences, students will need to make up missing in-class exercises/participation grades through extra credit assignments. Students who have six or more unexcused absences will be automatically dropped from the course. Excused absences, such as a result of medical emergencies must be documented and submitted in writing to the instructor no more than 48 hours after the absence.
ACCEPTABLE STUDENT BEHAVIOR: Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

ACADEMIC INTEGRITY STANDARDS AND CONSEQUENCES: According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. [Insert specific sanction or academic penalty for specific academic integrity violation].

ADA ACCOMMODATION STATEMENT: UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

ACCESS TO INFORMATION—EAGLE CONNECT: Students’ access point for business and academic services at UNT is located at: my.unt.edu. All official communication from the University will be delivered to a student’s Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward e-mail: eagleconnect.unt.edu/

COURSE RISK FACTOR: According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

EMERGENCY NOTIFICATION & PROCEDURES: UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Blackboard for contingency plans for covering course materials.

SEXUAL DISCRIMINATION, HARRASSMENT, & ASSAULT: UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.
Weekly Class Schedule

Part I: Locating Ethics, Situating Aesthetics

Week 1 (January 17-20): Why Ethics? Aesthetics and Developing Codes for Art Practice
Tuesday, January 17: An Introduction to Ethics
Introductions
Due: In-Class Assignments/Participation

Thursday, January 20: Ethics or Morals?
Assigned Readings: Blackboard: Ethics: “Introduction” (Bb); Atkinson, “Ethics for Artists”(Bb)
Due: In-Class Assignments/Participation

Week 2 (January 23-27): Ethics and Power Relationships
Tuesday, January 24: Philosophical Origins and Implications of Ethics
View Video: “Art Without A Conscience”
Due: In-Class Activities/Participation

Thursday, January 26: Ethics and Power
Assigned Readings: Blackboard: King, “So, What’s the Price?--The PM Principle--Power, People, & Money” (Bb); Ethics: Critchley, “Infinitely Demanding: Ethics of Commitment, Politics of Resistance (34-36)
Due: In-Class Activities/Participation

Week 3 (January 30-February 3): Relational Aesthetics
Assigned Readings: Bourriaud, “Relational Aesthetics” (40-44); “Critique of Nicolas Bourriaud’s ‘Relational Aesthetics’ and Altermodernism” (http://www.academia.edu/4296343/Critique_of_Nicolas_Bourriauds_Relational_Aesthetics_and_Altermodernism); Bishop, “Antagonism and Relational Aesthetics” (Bb)
Due: In-Class Activities/Participation

Thursday, February 2: Reception Theory
Assigned Readings: Ethics: Kester, “On the Contemporary”(44-45); Weizman, Forensic Architecture: Notes from Fields and Forms”(45-49)
Due: In-Class Activities/Participation
Part II: To Criticize or to Intervene

Week 4 (February 6-10): Audience, Space, and Perception

Tuesday, February 7: Audience and the Perception of Right and Wrong

Assigned Readings: Ethics: Hammons, “In Conversation with Kellie Jones” (55-59) and “In Conversation with Deborah Menaker Rothschild”(59-60); Rosler “The Concerns of Art” (61-62)

Due: In-Class Activities/Participation

Thursday, February 9: (Re)defining space, Institutional Critique and Place

Assigned Readings: Ethics: Fraser, “An Artist’s Statement”(62-65) and “There’s No Place Like Home”(70-74); Ranciere, “Some Paradoxes of Political Art”(65-70)

Due: In-Class Assignments/Participation

Week 5 (February 13-17): Ethical/ Unethical Practices: Institutions & Practice

Tuesday, February 14: The Unethical Museum

Assigned Readings: Wallach, “The Unethical Art Museum” (Bb); Freudebheim, “Museum Collecting, Clear Title, and the Ethics of Power”(Bb)


Due: In-Class Activities/Participation

Thursday, February 16: The Ethical/Unethical Artist: Different Approaches


Due: In-Class Activities/Participation

Week 6 (February 20-24):

Tuesday, February 21 & Thursday, February 23: Work Week (No Class)

Assignment: Work on Photo-voice Ethics Presentation

Week 7 (February 27-March 2): Photo-voice Ethics Presentations

Tuesday, February 27: Photo-voice Ethics Presentations

Thursday, March 2: Photo-voice Ethics Presentations

Part III: Ethics in Professional Practice

Week 8 (March 6-10): Professional Development: Ethics & Jobs/Graduate School after IADS

Tuesday, March 7: Preparing for Next Steps: Jobs, Graduate School and Beyond

Due: In-Class Activities/Participation (Bring a copy of your resume to class)
Thursday, March 9: Ethics & Art Training
Assigned Readings: Ethics: Stark, “On the Future of Art School”(143-144); de Duve, “When Form Has Become Attitude – And Beyond” (Bb)
Due: In-Class Activities/Participation
Due: All AEAH 4899 IADS Capstone students are required to attend the “Jobs in Art and Design” event from 4-6 p.m. Please speak to the instructor if you have challenges with attending.

Week 9 (March 13-17): Spring Break
No Class

Week 10 (March 20-24): Ethics: A Graphic Designer’s Field Guide
Tuesday, March 20: “Legalities” in Graphic Design
Assigned Readings: GDFG: Kane, “Legalities” (1-15)
Due: In-Class Activities/Participation

Thursday, March 24: “Integrity” in Graphic Design
Assigned Readings: GDFG: Kane, “Integrity”(17-29)
Due: In-Class Activities/Participation
Due: Analysis Project Part I/ Ethics Topic Proposal

Week 11 (March 27-31): Ethics in Graphic Design (Cont.)
Tuesday, March 27: “Morality” in Graphic Design
Assigned Readings: GDFG: Kane, “Morality” (31-45)
Due: In-Class Activities/Participation

Thursday, March 31: Ethics in Graphic Design Management
Topic Areas: Freelancing and Project Management
Due: In-Class Activities/Participation

Week 12 (April 3-7): Ethics in Interdisciplinary Art & Design Fields
Tuesday, April 4: Ethics in Interdisciplinary Art Fields
Topic Areas: Art therapy, Artist Residencies, Art Businesses
Due: In-Class Activities/Participation

Thursday, April 6: Ethics in Interdisciplinary Design Fields
Due: In-Class Activities/Participation
Part IV: Ethics in Community

Week 13 (April 10-14): Law, Ethics, and the Community

Tuesday, April 11: Art Law


Due: In-Class Activities/Participation

Thursday, April 13: Censorship

Topic Areas: Visual Art and Design Censorship (Serra, “Art and Censorship”)

Week 14 (April 17-21): Law, Ethics and the Community (Cont.)

Tuesday, April 18: Museums and Best Practices

Assigned Readings: Blackboard:”Selected Codes of Ethics (for Museums)”(Bb);“Museums As Real Estate Developers”(Bb); Cotter, “Making Museums Moral Again”(Bb);

Due: In-Class Activities/Participation

Thursday, April 20: The Arts and The Gentrification Debate


View Video: Zukin, “The Slipper Ethics of Gentrification

Due: Analysis Project Part II/Annotated Bibliography Paper by Sunday, April 23rd at 11:59 p.m.

Week 15 (April 24-28): Developing a Code of Ethics

Tuesday, April 25: Code of Ethics Project: Part I

Due: Compare & Contrast Ethical Practices

Thursday, April 27: Code of Ethics Project: Part II

Due: Personal Code of Ethics

Week 16 (May 1-5): Analysis Presentations

Tuesday, May 2: Analysis Project Part III/Analysis Presentations

Thursday, May 4: Analysis Project Part III/Analysis Presentations

Week 17 (May 8-12): Finals Week

Due: Analysis Project Part IV/Final Analysis Paper

Note: Please note that the above schedule is tentative; I retain the right to change the syllabus with or without notice.
I acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

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