

## Special Topics: *Feminist Art Encounters and Activism*

ARTE 41095/CRN 19222 & 61095/ CRN 20722

3 credits

Fall 2023 /Thursdays 5:30-8:00 PM

145 Center for Visual Arts (CVA)

*We need to develop courage, and we need to develop it in small ways first...You develop a little courage, so that if you decide, "I will not stay in rooms where women are belittled; I will not stay in company where races, no matter who they are, are belittled; I will not take it; I will not sit around and accept dehumanizing other human beings"—if you decide to do that in small ways, and you continue to do it—finally you realize you've got so much courage. Imagine it—you've got so much courage that people want to be around you. They get a feeling that they will be protected in your company. ----Maya Angelou*

### INSTRUCTOR

Linda Hoeptner- Poling, PH.D.  
Associate Professor, Art  
Education  
(my pronouns: she/her/hers)

### CONTACT

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AM and before 9:00 PM EST)  
  
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### OFFICE HOURS (267G, CVA)

Tuesdays, 9-11:00 AM &  
Thursdays 2-4:30; and by  
appointment \*(Don't hesitate  
to schedule a different time if  
this timeframe does not work  
in your schedule).

### Course Description

This course is inspired by social justice activism, artivism, socially engaged art, and Linda Stein, an activist-artist whose exhibit *Linda Stein: Holocaust Heroes: Fierce Females (H2F2)* takes place in the School of Art Main Gallery, Fall 2023. Stein addresses issues of antisemitism, racism, sexism, ableism, classism, and homophobia, focusing in on oppression over a wide spectrum of historical and contemporary events, such as the Holocaust, 9/11, the current refugee crisis, bullying in schools, current bigotry facing the LGBTQ+ community, and the Pittsburgh Synagogue massacre in which 11 people were murdered. Intersecting broadly with various disciplines, feminist theory, art, and activism anchor all aspects of this course. Feminism, art, and social justice are inextricably linked, creating a symbiotic relationship, one influencing each other, to provide a lens for deeper understanding of social injustices. The course intentionally targets learning and activities for a broad audience but will especially prepare pre-service art educators, and any educators and artists interested in social justice education. Linda Stein's art is an important catalyst for difficult discussions about the need for compassion, empathy, and bravery in everyday life. This course will equip students to become more civic-minded citizens through creative, critical, and upstanding activities, with an emphasis on interacting with local communities and resources.



To these ends, I am committed to being together with you in a way that empowers your personhood in providing space that emphasizes personal voice, critique, revisioning, and interrogating power relationships in a way that cultivates a community of care and support for each of our learning. Conversations and activities will challenge you to contest, flex, and reconsider topics that reside in experiences that may differ from our own. Critical reflection is a key component of this course so as to nurture empowerment and positive change that we desire. Practices of both teaching and learning in this course are firmly grounded in tenets of feminist pedagogy, accounting for gender and its intersections visibly and with purpose, as well as honoring all voices. It is my goal to empower you to identify, critique, and reflect on and take action to dismantle unjust structures of power—to be transformative upstanders through your discipline.

With the above in mind, an overarching guiding principle in this course is **respect for diversity**. I see diversity as a source of strength. It is my intent that students from all diverse backgrounds and perspectives be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexuality, dis/ability, learning preferences, age, socioeconomic status, race/ethnicity, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious events, please let me know so that I can make arrangements for you (Adapted from: <https://www.cmu.edu/teaching/design/teach/syllabus/checklist/diversitystatement.html>).

## Course Objectives

- You will explore feminist theory and feminist art theory to enlarge critical understandings relevant to one's discipline, specifically to:
  - Examine and understand the social construction of gender.
  - Examine and understand the intersections of gender with other systems of inequality and oppression (e.g, sexual orientation, race, and dis/abilities).
  - Develop critical thinking skills, improve writing, artmaking, and voicing to empower self and others concerning gender.
- You will explore and engage in a variety of social justice curricular encounters surrounding Linda Stein's art as well as the art of others, including making art and other sensory processes, as a way to deepen your understanding of socially engaged art, as well as nurture and inspire your personal sense of activism/artivism.
- You will explore and develop an upstander identity in (re)making community, in order to facilitate agency, empowerment, empathy, reflection, and upstander intentions.
- You will examine how activists contribute to cultural production in relation to social relations and political struggle, art, and craftivism vehicles that contribute to social transformation.
- You will design activist encounters within your own discipline(s), with the goal of creating equitable, proactive, highly valued, intense, empowering, and emotionally and intellectually challenging socially engaged experiences. Participation in your activist encounters can vary, including:
  - *nominal* (participants contemplate your work in a reflective manner),
  - *directed* (participants complete simple tasks),
  - *creative* (participants provide content for a component of the work),
  - and/or *collaborative* (participants share in responsibility for developing the structure and content of the work).Your work may be designed to be virtual (e.g., via social media) or in-person. (See handout for more information).

### A note related to our course objectives:

The topics that we're covering in this class are often difficult, not just intellectually but emotionally. While I expect there to be rigorous discussion and even disagreement during our class discussions, I ask that you engage in discussion with care and empathy for all members. Aim to disagree without becoming disagreeable. In this class, we will not shy away from the uncomfortable. Critically examining and assessing our most basic assumptions and values is an activity vital to living an authentic life. I urge you to have the courage to engage safely with the uncomfortable in this class. In exchange for your courage, I will work to ensure a classroom environment that supports your taking these intellectual and emotional risks.

Adapted from: <https://www.cmu.edu/teaching/designteach/syllabus/checklist/diversitystatement.html>

## Course Organization

**This course is in-person, with some online engagement (e.g., pre-class assignments; posted readings).**

To help you work through potentially unsettling feelings about some of the topics before coming to class, you will be required to engage with content in advance so that we can "workshop" and synthesize the information with the little time we have during class. With you already prepared, we will engage in the topics actively, by building communities of support in which we learn from one another through experiences that help us build understanding better than if I, as the instructor, spend class time lecturing and you, as the students, listen passively. In other words, you will be given some pre-assignments that will prepare and equip you for active learning during class, maximizing your time and engagement in the content and various guest speakers scheduled in the course.

Throughout the course, you will:

- Read assigned readings
- View/listen to provided complementary resources
- Make art and engage in multidisciplinary arts (no experience in the arts required!)
- Complete assignments that complement your major/discipline

## Required Texts

1. (Hard copy \$35 or eBook \$17.00): *Holocaust Heroes: Fierce Females: Tapestries and Sculpture by Linda Stein* (2016). Edited by Linda Stein, Foreword by Gloria Steinem. Old City Publishing. Available for purchase or download at: <https://www.lindastein.com/books/>
2. (eBook link provided by KSU bookstore; also available in hard-copy if purchased on your own): *Bridging Communities through Socially Engaged Art*, (2019). Edited by Alice Wexler and Vida Sabbaghi (2019), Routledge.

## Course Activities Overview

1. Engage with feminist theory/intersectional feminist art education and feminist art theory. Required readings are noted in the weekly schedule.
2. Interaction with various creatives and scholars, who will join scheduled class times to discuss their creativity and scholarship as well as lead activist activities, including:
  - a. **Linda Stein**, (activist artist and creator of *Holocaust Heroes: Fierce Females*)
  - b. **Ambre Emory-Maier** (Dance, Kent State)
  - c. **Sarah Danner-Hebdo** (Columbus art educator, past president OAEA)
  - d. **Richard Duarte Brown** (teaching artist, Columbus)
  - e. **John-Michael Warner** (Art History, Kent State)
  - f. **Denise Harrison** (Pan-African Studies & English, Emeritus, Kent State)
  - g. **Karen Keifer-Boyd** (Art Education and Women's, Gender, & Sexuality Studies, Penn State)
  - h. **Carly Sherman** (doctoral student, Penn State)
  - i. **Janice Kroeger** (Teaching, Learning, & Curriculum Studies, Kent State)
  - j. **Patti Kenner** (film producer & advocate for social causes)
3. Socially Engaged Art: Design, construct, and present proposed upstander art encounters/socially engaged art. Additional details and resources concerning this capstone assignment are posted in Canvas. Upstander art encounters/art as social action can be designed individually or collaboratively. For example:
  - Transforming through visual and/or performative means a public space in a way that disrupts (safely) and reflects on everyday life.
  - Disrupting a conformist condition with socially critical material.
  - Using digital spaces to present transformative views.
  - Reclaiming, reviving, and reconceptualizing often overlooked/forgotten histories.

**FOR GRADUATE STUDENTS ONLY:** Additional/complementary literature review of scholarly sources (5-8) connected to your topic is required. Use APA (7<sup>th</sup> edition) to format your paper. Additional information is posted in the Final Paper assignment on Canvas.

### For Art Education Majors: In Connection to the *Ohio Standards for the Teaching Profession*:

"The *Ohio Standards for the Teaching Profession* were developed for use as a guide for teachers as they continually reflect upon and improve their effectiveness as educators throughout all of the stages of their careers. While there are many influences on a teacher's development, these standards will serve as an important tool for teachers as they consider their growth and development in the profession": <https://education.ohio.gov/getattachment/Topics/Teaching/Educator-Equity/Ohio-s-Educator-Standards/TeachingProfessionStandards.pdf.aspx?lang=en-US>

## Assessment

Each assignment/project is evaluated by points that are converted into letter grades. Final grades will be calculated using the following scale:

95-100% A	87-89% B+	80-82% B-	73-76% C	67-69% D+
90-94% A-	83-86% B	77-79% C+	70-72% C-**	63-66% D

**\*\* A grade of “C” or better is required to pass this course for Art Education majors.**

### **Attendance, Contribution to Class, and Professionalism**

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On time preparation and submission for each class is expected, but flexibility will be shown as needed. Assignments submitted late will be accepted, but points may be deducted. If circumstances present themselves that prevent adequate progress (e.g., personal or family member’s serious illness; additional work and/or caregiving responsibilities), please notify me so that accommodations can be made. As per the Division of Art Education policy, 25% class absences (in our case, lack of participation for 4 weeks total) for the semester (including both excused and unexcused absences) will result in a grade of “F,” or suggested withdrawal from the class, unless the case meets with the School of Art “Incomplete” policy. If you are ill, or experiencing difficulties that prevent you from participating, please alert me so that I may support you in any way I can. Your participation on a weekly basis is expected and is considered your attendance.

#### **Request for Religious Accommodations**

The University welcomes individuals from all different faiths, philosophies, religious traditions, and other systems of belief, and supports their respective practices. In compliance with University policy and the Ohio Revised Code, the University permits students to request class absences for up to three (3) days, per semester, in order to participate in organized activities conducted under the auspices of a religious denomination, church, or other religious or spiritual organization. Students will not be penalized as a result of any of these excused absences.

The request for excusal must be made, in writing, during the first fourteen (14) days of the semester and include the date(s) of each proposed absence or request for alternative religious accommodation. The request must clearly state that the proposed absence is to participate in religious activities. The request must also provide the particular accommodation(s) you desire. You will be notified by me if your request is approved, or, if it is approved with modification. I will work with you in an effort to arrange a mutually agreeable alternative arrangement. For more information regarding this Policy you may contact the Student Ombuds ([ombuds@kent.edu](mailto:ombuds@kent.edu)).

### **Original Work Policy and Plagiarism**

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Please remember that all materials turned in for this class must be created by you for this course; this includes crediting primary artists, designers, and visuals. Reference all work created by other people. Materials submitted for other courses cannot be used for a grade in this course. Cheating and plagiarism will not be tolerated. For more information, go to “Administrative policy regarding student cheating and plagiarism” found at [http://www.kent.edu/policyreg/policydetails.cfm?customel\\_datapageid\\_1976529=2037779](http://www.kent.edu/policyreg/policydetails.cfm?customel_datapageid_1976529=2037779). These are KSU policies. If you have any questions, please do not hesitate to ask us.

### **Pronoun and Chosen Name Policy**

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I will gladly honor your request to address you by your chosen name or pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. For more information about Kent State University’s Chosen Name policy, see the official policy registrar here – <https://www.kent.edu/registrar/chosen-name> – or the LGBTQ Center’s instructions at <https://www.kent.edu/lgbtq/preferred-name-process>.

### **Student Accessibility**

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Your experience in this class is important to me. If you have already established accommodations with the Student Accessibility Services, please communicate your approved accommodations to me at your earliest convenience so we can discuss your needs in this course. Kent State University is committed to inclusive and accessible education experiences for all students. University Policy 3342-3-01.3 requires that students with disabilities be provided reasonable accommodations to ensure equal access to course content. Students with disabilities are encouraged to connect with Student Accessibility Services as early as possible to establish accommodations. If you anticipate or experience academic barriers based on a disability (including mental health, chronic medical conditions, or injuries), please let me know immediately. Student Accessibility Services (SAS) Contact Information:

Location: University Library, Suite 100  
Email: [sas@kent.edu](mailto:sas@kent.edu)  
Phone: 330-672-3391; VP 330-968-0490  
Web: [www.kent.edu/sas](http://www.kent.edu/sas)

### **KSU Academic Support Statement**

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Kent State recognizes many students face challenges and we are committed to supporting your academic journey when you need help. Please check out these resources to help as you build your support system:

- What is the first step I should take to get academic support for this class?
  - Reach out to your instructor!
- Where can I get help from another student who earned a good grade in this class?
  - **Tutoring** <https://www.kent.edu/asc/univ-tutoring>
- Where can I go if I need assistance with how to study and meet my academic goals?
  - **Academic Coaching** <https://www.kent.edu/coaching>
- Who can review my writing and help me properly cite my work?
  - **Writing Commons** <https://www.kent.edu/writingcommons>
- Where should I go when I don't know where to go?
  - **Academic Advising** <https://www.kent.edu/university-advising>
  - **TRIO Student Support Services** <https://www.kent.edu/studentssupportservices>
  - There may be additional resources, just ask.

### **Students who have experienced sexual assault or other power-based personal violence, or sexual harassment**

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Kent State is committed to fostering a safe, productive learning environment. As instructors, one of our responsibilities is to help create a safe learning environment in our classes. Kent State's (and federal law Title IX) policy prohibit discrimination on the basis of sex, which includes sexual misconduct — (sexual harassment, domestic and dating violence, sexual assault, and stalking.) We understand that sexual violence can undermine students' academic success and we encourage students who have experienced some form of sexual misconduct to talk to someone about their experience, so they can get the support they need.

It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your art and written work, and in our one-on-one meetings. I will seek to keep information you share private to the greatest extent possible. However, I also have a responsibility to notify the Title IX Coordinator when I become aware of incidents of sexual misconduct.

Students make speak privately (without disclosing your name) to the Center for Sexual and Relationship Violence Support Services (SRVSS) 330-672-8016 [www.kent.edu/srvss](http://www.kent.edu/srvss).  
Students may speak confidentially to Psychological Services 330-672-2487.

### **Diversity, Equity, and Inclusion Statement**

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Kent State University is committed to the creation and maintenance of equitable and inclusive learning spaces. This course is a learning environment where all will be treated with respect and dignity, and where all individuals will have an equitable opportunity to succeed. The diversity that each student brings to this course is viewed as a strength and a benefit. Dimensions of diversity and their intersections include but are not limited to: race, ethnicity, national origin, primary language, age, gender identity and expression, sexual orientation, religious affiliation, mental and physical abilities, socio-economic status, family/caregiver status, and veteran status.

College of the Arts: <https://www.kent.edu/artscollege/our-commitment-diversity-equity-and-inclusion>

### **Land Acknowledgement Statement**

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We acknowledge that the lands of Kent State University were the previous homes of people who were removed from this area without their consent by the colonial practices of the United States government. Before removal, these groups created networks that extended from Wyoming to the Florida Coast and Appalachia and to the northern reaches of Lake Superior. These societies included people of the Shawnee, Seneca-Cayuga, Delaware, Wyandots, Ottawa and Miami. We honor their lives – both past and present – and strive to move beyond remembrance toward reflection and responsibility through honest accounts of the past and the development of cultural knowledge and community.

## Registration for courses

It is your responsibility to ensure proper enrollment in classes. You are advised to review your official class schedule to ensure proper enrollment. If registration errors are not corrected by the published deadlines and you continue to attend and participate in classes for which you are not officially enrolled, you are advised now that you will not receive credit for the course at the conclusion of the semester. For specific registration deadlines and tuition credit information, click the Detailed Class Search from the Schedule of Classes Search. After locating the course, click on the Registration Deadlines link.

## For studio classes/ student work

The instructor may document student work created in fulfillment of academic requirements for this class for use in future didactic or administrative contexts within the School of Art. Some or all of your work may be photographed; documented information on works chosen will remain confidential. By continuing enrollment in this class, you automatically grant permission to the instructor to document your work and use the image reproductions for the purposes stated above, unless you submit a request in writing by the end of Week 2 to the instructor. No one who opts out will be penalized for doing so.

## For all classes using digital images for presentation

As part of this course, you may have access to digital image reproductions of cultural objects or sites that are protected by United States Copyright Law. Access to these images is restricted to students actively enrolled in the class; you are permitted to use such images only as part of work and intellectual pursuits relating to this course. You may have access to the material for the duration of the semester; downloading or copying these materials for personal or commercial use is strictly prohibited. Violation of this policy could result in severe penalties.

## Email and Electronic Communication

Don't hesitate to email me as needed. Due to FERPA regulations, I cannot communicate grades or course-related materials to non-KSU email addresses. In most cases, you will get a response within 24 hours. For urgent matters, text me at 330-808-1178. Check your KSU email at least every other day.

## Schedule of Topics and Course Assignments

*\* This syllabus and schedule are intended to give the student guidance in what will/may be covered during the semester and will be followed as closely as possible. However, the instructor reserves the right to modify, supplement and make changes as the course and students' needs arise. \* **Note that there are two dates outside of class time.** Please make every effort to be at these two events.*

### Week 1 - Course Introduction + Social Justice Movement Part I with Ambre Emory-Maier

Aug 24

PRE-CLASS ASSIGNMENT: LISTEN to syllabus intro  
Read: Elements of Dance

#### IN-CLASS ACTIVITIES:

1. Think-Pair-Share Intro: What artwork/literature/performance/other form created by humans impacted your life, changing how you think, feel, live? 5:30-6:00
2. Wear clothes for comfortable movement! Movement with Ambre Emory-Maier using the art of activist artist Stein: 6:00-8:00, in class and in CVA Gallery

POST-CLASS ASSIGNMENT: READ *Holocaust Heroes: Fierce Females*, through page 41. Prepare 2 or 3 questions for activist artist Linda Stein. You will need them on September 7.

### Week 2 - Feminist Origins, Issues, and Identities + Movement Part II with Ambre Emory-Maier

Aug 31

#### PRE-CLASS ASSIGNMENT:

View: [What Feminism Is and Isn't \(1:03\)](#)

READ: Judy Chicago's (one page) ["What is Feminist Art?"](https://www.judychicago.com/wp-content/uploads/2015/07/what-is-feminist-art.pdf) (<https://www.judychicago.com/wp-content/uploads/2015/07/what-is-feminist-art.pdf>)

PERUSE: [A Feminist Glossary](https://www.usatoday.com/story/news/2017/03/16/feminism-glossary-lexicon-language/99120600/) (<https://www.usatoday.com/story/news/2017/03/16/feminism-glossary-lexicon-language/99120600/>)

IN-CLASS ACTIVITIES:

5:30-6:00: Explore and discuss Pre-Class assignments

6:00-8:00: Movement with Ambre Emory-Maier: the art of activist artist Linda Stein, final rehearsal for the September 8<sup>th</sup> reception

POST-CLASS ASSIGNMENTS:

1. READ for next class: *Holocaust Heroes: Fierce Females*, page 42-end. Prepare an additional question for artist Linda Stein, who will be with us next week! You will need your questions for September 7<sup>th</sup>—bring them to class next week!

2. Start thinking about an image you would like to use for an embroidery paper collage. Explore the photo embroidery collage work of [Kathleen Morris](https://fannyadamsvintage.wordpress.com/2017/07/24/project-awesome-artist-kathleen-textile-warrior-morris/) (<https://fannyadamsvintage.wordpress.com/2017/07/24/project-awesome-artist-kathleen-textile-warrior-morris/>) and [Jose Romussi](#) (do a Google Image search for “Jose Romussi” to see various works).

- BONUS (optional) material: Read: [Weida's Future Fiber Feminism](#)

Week 3 - Becoming an Upstander: Upstander Award Lecture with Linda Stein in the CVA gallery

Sept 7

PRE-CLASS ASSIGNMENT: See Canvas

IN-CLASS ACTIVITY:

1. Curricular Encounter on Microaggressions, with Linda HP: 5:30-6:45

2. Upstander Award presentation with activist artist Linda Stein: CVA Gallery: 7:00-8:00

POST-CLASS ASSIGNMENT:

1. **Attend Visiting Artist Lecture, activist artist Linda Stein, 12:00 pm on September 8<sup>th</sup>, in CVA 165**, followed by your 1:00 movement performance with Ambre Emory-Maier in CVA Gallery, followed by a reception (with food!) in the Atrium.

Optional: lunch following reception with activist artist Linda Stein (please RSVP to Linda, 330-808-1178; lunch is pay-on-your-own)

2. Peruse H2F2 [Curricular Encounters](http://h2f2encounters.cyberhouse.emitto.net/encounters/) (<http://h2f2encounters.cyberhouse.emitto.net/encounters/>). Then, on the discussion board, post, by Monday, September 11 (before you go to bed): Which one (or more) of the “encounters” resonates with you/ inspires your activist art or curriculum? (10 points)

3. Read: Final Project description & instructions (posted in Canvas). Come prepared next class with questions.

Week 4 - “Below the Eyes: Sexuality and Averting the Gaze”, activist artist Linda Stein lecture; + photo embroidery collage

Sept 14

PRE-CLASS ASSIGNMENT:

**Bring 2 items to class tonight:**

1. Your device to login to Zoom.

2. Your chosen photo for photo embroidery collage. You will be doing embroidery over the image.

IN-CLASS ACTIVITIES:

5:30-6:30: login to Zoom to attend activist artist Linda Stein’s lecture, “Below the Eyes: Sexuality and Averting the Gaze”: <https://kent-edu.zoom.us/j/83255622098?pwd=MTNVZ0FCV2RaaldlMGh1bIZyYkVKBQTO9>

6:45-8:00 Start photo embroidery collage

POST-CLASS ASSIGNMENT:

By September 19 (before you go to bed): Finish your embroidery collage. Post a picture on the Discussion Board. Then, post feedback on the Discussion Board by September 21 to at least 3 other people’s work, paying particular attention to people who do not have feedback. (25 points).

Week 5 - Ohio Cultural Carriers: How a Professional Artists Grant Impacts a School Community and Student Engagement, with Richard Duarte Brown & Sarah Danner-Hebdo

Sep 21

PRE-CLASS ASSIGNMENT:

Familiarize yourself with the activism of [Richard Duarte Brown](https://www.duartescollectivegroup.com/about-duartes-collective-group) (<https://www.duartescollectivegroup.com/about-duartes-collective-group>)

IN-CLASS ACTIVITY:

Workshop with Duarte and Sarah: “Ohio Cultural Carriers: How a Professional Artists Grant Impacts a School Community and Student Engagement”

POST-CLASS ASSIGNMENTS:

1. **ATTEND the VISITING ARTIST LECTURE PRESENTATION “Teaching Art as Social Engagement” on Friday, September 22, AT 12:00 pm in 165 of the CVA.**

2. Two posts on the Discussion Board (by Monday, September 25<sup>th</sup>, before you go to bed):

Part I: Do an internet search for grants related to your discipline and community engagement. What funding is available for art teachers? For artists? Post your results for others to see. (10 points)

Part II: READ in Bridging Communities Through Socially Engaged Art Chapter 8 (How Do You Get to Prospect Avenue?) and Chapter 11 (Hunting for Insects and Metaphors in the Mohave). Both chapters share teaching-based examples of socially engaged art. Which resonated with you, and why? (10 points)

**Week 6 - Queer and Feminist Art with John-Michael Warner, Art History faculty, Kent State, and Feminist Collage with Carly Sherman, doctoral student, Art Education, Penn State**

**Sep 28**

**PRE-CLASS ASSIGNMENTS:**

Peruse: [Queer Art: 1960s to the Present](http://arthistoryteachingresources.org/lessons/queer-art-1960s-to-the-present/) <http://arthistoryteachingresources.org/lessons/queer-art-1960s-to-the-present/>  
[15 Young LGBTQ Artists Driving Contemporary Art Forward](https://www.artsy.net/article/artsy-editorial-15-young-lgbtq-artists-driving-contemporary-art-forward) <https://www.artsy.net/article/artsy-editorial-15-young-lgbtq-artists-driving-contemporary-art-forward>

Bring any physical 2-D images you would like to use for collage (many will be provided).

**IN-CLASS ACTIVITIES:**

1. In conversation with John-Michael Warner, Art Historian: Queer and Feminist Art: 5:30-6:30; activist artist Linda Stein will join us via Zoom
2. Feminist collage with Carly Sherman, doctoral student, Penn State: 6:45-8:00: Zoom link: <https://kent-edu.zoom.us/j/84562108147>

**POST-CLASS ASSIGNMENTS:**

1. Finish your feminist collage on your own. Post an image and brief description of it by Oct 2. Then, post feedback on the Discussion Board by October 3 to at least 3 other people's work, paying particular attention to people who do not have feedback. (25 points).
2. Pick one to read:
  - In Bridging Communities through Socially Engaged Art: Chapter 22 (Resistance is Futile: Two Case Studies Exploring Intersections/Assimilations, Limits, and Discriminations in Relation to Creativity in the Lives of Two Gay Artist Educators/Academics)
  - Cosier's F-Word Fun Home
  - Greteman's Non-Advice for Art Educators Engaging LGBTQ Issues
3. Then on the Discussion Board: How do you relate to the author(s) perspective? OR, how will you use the information you learned from the reading in your own practice in your discipline (as an art educator, artist, etc.)? (10 points)

**Week 7 - FALL BREAK: No Class**

**Oct 5**

Enjoy your time off and away from Kent State! What will you do for self-care?

**Week 8 - Upstanding through Quilting Part I: Activist Quilt Making with Denise Harrison**

**Oct 12**

**PRE-CLASS ASSIGNMENT:**

1. In Bridging Communities Through Socially Engaged Art: Read Chapter 18 (Bridging Racial Divides through Interracial Dialogue in Art/Education: One More River to Cross). *Reflect: how are our racial identities constructed?*
2. Peruse: [Anti-Racist Art Teachers](https://www.antiracistartteachers.org/home) (<https://www.antiracistartteachers.org/home>)

**IN-CLASS ACTIVITY:**

Upstander quilt making with Denise Harrison; activist artist; activist artist Linda Stein will join us via Zoom

**POST-CLASS ASSIGNMENT:**

By October 20 (before you go to bed): post your idea/initial plans for your Final Project (a brief description).  
By October 22: Respond to two peers on their ideas, providing feedback, helpful suggestions, and other support (pace yourself—there is another post due October 23). (10 points)

**Week 9 - Upstanding through Quilting Part II: Activist Quilt Making with Denise Harrison**

**Oct 19**

**IN-CLASS ACTIVITY:**

Complete upstander quilt making with Denise Harrison; activist artist Linda Stein will join us via Zoom

**POST-CLASS ASSIGNMENT:**

In Bridging Communities Through Socially Engaged Art: Read Chapter 19 (Spaces of Engagement, Sites of Ownership: Exploring the Black Lunch Table). Then explore [The Black Lunch Table](https://www.blacklunchtable.com/): <https://www.blacklunchtable.com/>

Then, by Tuesday, October 23 (before you go to bed) post on the Discussion Board other ideas of simple, yet powerful acts, that can be transformed into socially engaged art performances. Another example: Lee Mingwei's "[The Moving Garden](https://www.brooklynmuseum.org/exhibitions/moving_garden)" ([https://www.brooklynmuseum.org/exhibitions/moving\\_garden](https://www.brooklynmuseum.org/exhibitions/moving_garden)). If you struggle to think of any: do an internet search and share more artists' examples for inspiration. (10 points)

## Week 10 – Elevating and Signaling Female Spaces as Intervention: The Clothesline Project w/SRVSS, at the Williamson House

Oct 26

### PRE-CLASS ASSIGNMENT:

View Lady Gaga's [Til It Happens To You](https://www.youtube.com/watch?v=ZmWBrN7QV6Y) (<https://www.youtube.com/watch?v=ZmWBrN7QV6Y>) music video ([lyrics: https://genius.com/Lady-gaga-til-it-happens-to-you-lyrics](https://genius.com/Lady-gaga-til-it-happens-to-you-lyrics))

### IN-CLASS ACTIVITY:

**MEET AT THE WILLIAMSON HOUSE, which houses The Center for Sexual and Relationship Violence Support Services on campus (next to the construction across from Verder Hall, on 59/Main St).** We will be participating in [The Clothesline Project](https://theclotheslineproject.org/) (<https://theclotheslineproject.org/>), a world-wide movement to mark and intervene in violence against women: "It is a vehicle for women affected by violence to express their emotions by decorating a shirt. They then hang the shirt on a clothesline to be viewed by others as testimony to the problem of violence against women."

**Note:** *being a survivor of violence is not a prerequisite for participation in this activity. We all have been impacted by violence in some way, whether directly or indirectly. Transforming violence to begin recovery is all our responsibility. Additionally, if this workshop is triggering in any way, please let me know. There will be support staff present at the workshop.*

### POST-CLASS ASSIGNMENTS:

#### Additional interventions through socially engaged art:

1. What other artists use clotheslines as symbol/metaphor/engagement in their socially engaged or feminist art? Look at, for example: El Tendedero (The Clothesline) by Artist: Mónica Mayer. Post a link to an example.
2. In *Bridging Communities Through Socially Engaged Art*: Read two chapters: Chapter 7 (Outside In: Art Museums in Jail) and Chapter 24 (Street Art Interventions: Nuclear Cake and Atomic Ray Goats on the Rez). Then answer on the discussion board the following prompt by Monday, October 30<sup>th</sup>: How do each of these examples, bringing art into jails and street interventions, transform their intended audiences and beyond? (20 points)

## Week 11 –Gender Knowledge for Today: What Teachers Should Know: Janice Kroeger

Nov 2

### PRE-CLASS ASSIGNMENT:

Read:

[The Trevor Project https://www.thetrevorproject.org/resources/guide/a-guide-to-being-an-ally-to-transgender-and-nonbinary-youth/](https://www.thetrevorproject.org/resources/guide/a-guide-to-being-an-ally-to-transgender-and-nonbinary-youth/)

"Be Prepared For Questions And Put-Downs On Gender": Welcoming Schools: A Project of the Human Rights Campaign Foundation

"What Do You Say to 'That's So Gay'": Welcoming Schools Guide: [www.welcomingschools.org](http://www.welcomingschools.org)

**Kroeger, J.** (2019). School Community Partnerships for Full Inclusion(s) of LGBTQI Youth and Families. In Steven B. Sheldon & Tammy Taylor-Vorbeck (Eds.) *The Handbook of School-Family-Community Partnerships*, Wiley Blackwell.

### IN-CLASS ACTIVITY:

Workshop with [Janice Kroeger](#), faculty at Kent State, whose work intersects with gender, social justice and early childhood education

### POST-CLASS ASSIGNMENT:

Being inclusive in educational spaces and in our daily lives intersects with many cultural identifiers. Read two chapters from *Bridging Communities Through Socially Engaged Art* that discuss inclusion as it intersects in other ways:

In Chapter 3, *Insights From an Educator Crafting Scent-Based Experiences in Museum Galleries*, Clapot shares how they include museum-goers through scent/our sense of smell.

In Chapter 6, *From Please Touch to ArtAccess*, Dejkameh and Sabbaghi describe a years-long collaboration to create inclusive experiences for museum patrons of all ages and backgrounds on the autism spectrum.

On the Discussion Board, by November 6 (before you go to bed), post your thoughts on Janice Kroeger's workshop in relation to the two readings? What will you take from both the workshop and the readings that you will apply in your teaching, artistic practice, discipline? In other words, what did you learn that will assist you be more inclusive? Be sure to mention something from the workshop, and something from the readings. (10 points)

## Week 12 – NO IN-PERSON CLASS: Linda HP will be at the OAEA conference

Nov 9

**There will be no in-person class, as Linda will be at the OAEA conference.**

**TO DO ON YOUR OWN, by Nov 13 (before you go to bed):**

In *Bridging Communities Through Socially Engaged Art*, READ Chapter 10: Filling the Void with Casitas: A Historical Case Study for Critical Social Practice Art Pedagogy

Then post on the Discussion Board a response to: Grullon says, “Casitas were built to enact change in communities with a long history of resistance from within the communities themselves, in order for residents to continue work into the future” (p.101). What other examples can you think of that function similarly? Think both broadly (like Pride events), and specifically to other activist art works. Here are some additional examples if you get stuck:

“That’s not art, it’s Victorian porn!”: <https://www.theguardian.com/artanddesign/2020/apr/16/art-activist-barbie-protester-feminist-agenda>

In Plain Sight (<https://www.cassils.net/cassils-artwork-in-plain-sight>)

Jenny Saville <https://www.artsy.net/article/artsy-editorial-artwork-changed-life-jenny-savilles-strategy>

Tattoo art and domestic violence: Flavia Carvalho: <https://www.inspiremore.com/scars-to-works-of-art-flavia/>

Tatyana Fazlalizadeh’s [Stop Telling Women to Smile](http://www.tlynnfaz.com/Stop-Telling-Women-to-Smile): <http://www.tlynnfaz.com/Stop-Telling-Women-to-Smile> (10 points)

### Week 13 - Art + Feminism Wikistorming: Karen Keifer Boyd, Art Education and Women’s, Gender, & Sexuality Studies, Penn State —6:00-8:00

Nov 16

#### PRE-CLASS ASSIGNMENTS:

Read: [Feminist WikiStorming](https://femtech.net/docc/feminist-wiki-storming/) (<https://femtech.net/docc/feminist-wiki-storming/>)

Peruse the [various resources](https://en.wikipedia.org/wiki/Wikipedia:Meetup/University_Park/ArtAndFeminism/The_Pennsylvania_State_University#Wikipedia_research_statistics_trivia)

([https://en.wikipedia.org/wiki/Wikipedia:Meetup/University\\_Park/ArtAndFeminism/The\\_Pennsylvania\\_State\\_University#Wikipedia\\_research\\_statistics\\_trivia](https://en.wikipedia.org/wiki/Wikipedia:Meetup/University_Park/ArtAndFeminism/The_Pennsylvania_State_University#Wikipedia_research_statistics_trivia)) in preparation for collaboration with students from Penn State and instructor, Karen Keifer-Boyd. We will be joining their class live at Penn State via Zoom.

IN-CLASS ACTIVITY: Feminism Wikistorming (have your devices)

#### POST-CLASS ASSIGNMENT:

On the Discussion Board (by Nov 27, before you go to bed): From *Bridging Communities Through Socially Engaged Art*, read Chapter 2 (Strength in Diversity). Compare/contrast the form of “interventions” in this chapter, to the kind of intervention that we did in class during our Feminism Wikistorming. How are they different? The same? (10 points)

### Week 15 - Deeper Diving into Women Heroes of the Holocaust: film producer Patti Kenner

Nov 30

#### PRE-CLASS ASSIGNMENTS:

Re-read pp. 30-33, “Ruth Gruber: My Hero”, by Patti Askwith Kenner in *Holocaust Heroes: Fierce Females*.

Peruse [Art by Women During the Holocaust](https://jwa.org/encyclopedia/article/art-during-holocaust#pid-18094), Jewish Women’s Archive: <https://jwa.org/encyclopedia/article/art-during-holocaust#pid-18094>

IN-CLASS ACTIVITY: Activist artist Linda Stein will once again join us for class, along with Patti Kenner.

**Patti Kenner**, a film producer and indefatigable advocate for social causes, including arts education, women in politics, Holocaust survivors and history, will join us in 2023 at Kent State to show her acclaimed film about Ruth Gruber (1911-2016). Ruth Gruber was an American journalist, photographer, writer, humanitarian and a former United States government official, and traveled throughout post-liberation Europe to help, write about, and photograph Holocaust survivor refugees. Info on Patti’s film *Ahead of Time: The Extraordinary Journey of Ruth Gruber* can be found at <https://jewishfilm.org/Catalogue/films/aheadoftime.htm>.

POST-CLASS ASSIGNMENT: NONE! Keep working on your final projects. Connect with Linda HP if you need to.

### Week 16 and Finals Week - Final Week: Final project presentations

Dec 7 & 14

During our last week of class and during our final exam time: prepare a 10-minute presentation of your final project.