



Course title:	Global Art-Centered Social Justice Practice & Self-Healing
Course #/term:	SW 789, [Winter, 2023]
Time and place:	We 6:00PM - 9:00PM 1636 SSWB
Credit hours:	3
Prerequisites:	Permission of instructor needed for undergraduate students
Instructor:	Rogério M. Pinto
Pronouns:	h/his/him
Contact info:	ropinto@umich.edu You may expect a response within 48 hours
Office:	2850
Office hours:	By appointment

1. Course Statement

SW789, Section 001

The Advanced Global Topics in Social Work course is taught by various members of the program faculty and is typically offered during the winter semester. Each version of the course has its own subtitle, some being offered one time only while others may be repeated. Advanced Global Topics in Social Work courses provide an in depth focus on a global social work issue, such as migration, displacement, poverty, climate change, indigeneity, etc. Additionally, students in the Advanced Global Topics in Social Work course have the opportunity to apply for the Faculty-Led Global Course Extension (GCE) mini-course that includes a 2-4 week trip to a pertinent international location that will allow students to further engage and explore the themes and topics introduced in the on-campus course.

Topic Description / Additional Information

This course is founded on the idea that all human beings can engage in art practices - music, theater, sculptures, painting, photography, etc. Art practices, which are expressed differently across the globe, can be inspiration, methods, and practices to advance self-healing and social justice. This course will be useful to all students, even those who do not consider themselves to be "artists." The course will help students to incorporate self-healing and social justice into social work practice. For example, students will authentically connect to global efforts, such as the Campaign Against Racism (23 chapters in 10 countries), to dismantle structural racism by supporting local actions. Students from all pathways and disciplines will learn content on interprofessional (e.g., art therapy), community (e.g., advocacy), and global (e.g., theater of

oppressed) practices. Students will learn how to explore artistic creation for self-healing while examining critical theories of race, gender, sexuality, ableism, and cultural identity vis-a-vis social work practices. Students will engage with art practices as a means of self-reflection (self-healing) and to advocate for myriad inequities.

a. Further course description

This course is founded in the idea that all human beings can engage in art practices – music, theater, sculptures, painting, photography, etc. Art practices, which are expressed differently across the globe, can be inspiration, methods, and practices to advance self-healing and social justice. This course will be useful to *all* students, even those who do not consider themselves to be “artists.” The course will help students to incorporate self-healing and social justice into social work practice. For example, students will authentically connect to global efforts, such as the *Campaign Against Racism* (23 chapters in 10 countries), to dismantle structural racism by supporting local actions. Students from all pathways and disciplines will learn content on interprofessional (e.g., art therapy), community (e.g., advocacy), and global (e.g., theater of oppressed) practices by taking field trips to museums, theater, etc. Students will learn how to explore artistic creation for self-healing while examining critical theories of race, gender, sexuality, ableism, and cultural identity vis-à-vis social work practices. Students will engage with art practices as a means of self-reflection (self-healing) and to advocate for myriad inequities. This course complements other developments (e.g., areas of specializations, such as interpersonal practice and community organizing and advocacy). Some of the main areas of focus will be to identify specific art practices including theatre, painting, sculpture, music, and dance and then to evaluate the utility of those forms and processes in helping individuals and communities who face pervasive and intersecting forms of structural oppression and inequality across the globe. Students will work and collaborate together in small groups to develop their own art for social justice projects that they will present at the end of the semester. This course will serve students in Social Work, Art and Design, Music, Theater and Dance, LSA, and others.

b. Course objectives and competencies

The goals of the course include to learn about and apply different art practices as vehicles for advancing social justice and combat internalized and externalized oppression. Topics include xenophobia, sexism, racism & anti-blackness, homophobia, and others.

Objectives

- To develop intersectional and critical practices to achieve social justice through art-based practices, specifically through community driven projects through ethical and equitable approaches that are centered in human rights and mobilizing of local and global communities. (EPAS 2, 3, 5; PODS)
- To demonstrate an understanding of the global capitalist project -- war, colonization, extraction, democratization – and how art practices have been and can be used to advance social justice movements, to facilitate social change, protest, and resistance. (EPAS 2, 3, 5; PODS)
- Learn art-based techniques that can be used as restorative justice tools to personally heal, practice self-care, and resolve interpersonal – individual, families, communities -- conflict. (EPAS 6, 7, 8, PODS)
- Analyze the continued colonization, commodification, and appropriation of art and identify actions to cease unethical practices. (EPAS 1, 3; PODS)
- To analyze “art practices” as culturally constructed categories influenced by social, economic, and environmental factors and to use social justice and human rights as lens to develop policy, practice, and/or research-related projects. (EPAS all; PODS)

- To demonstrate understanding of issues related to accessibility of art practices in different global contexts (in other words, who has access to “the arts” and why is accessibility important?) (EPAS 4, 5, 7, 8; PODS)
- Examine how the media influences the distribution and interpretation of art and to understand how the arts are deployed by the state in the disciplining, domination, and oppression of marginalized peoples and populations across the globe. (EPAS 4, 5, 7, 8; PODS)

Course objectives addressed by field trip and presentations:

2. Demonstrate knowledge and skills for working for justice, enacting critical consciousness, and engaging and addressing issues of power and diversity. (4.2, 4.3, 4.6, 4.7)
3. Describe how structural differences in society are shaped by historical, psychological, social, and political factors. (4.1, 4.5)
5. Demonstrate knowledge of social locations, constructions, processes, and identities and the diversity within these. This includes increased knowledge about the forces that shape complex selves, relationships, and worldviews. (4.2, 4.3)
6. Demonstrate skills in critical contextual thinking, applying multiple theories and frameworks to illuminate underlying assumptions, biases and possible opportunities, and engaging in praxis.
8. Describe methods for continuing a lifelong process of recognizing our biases, learning how to change oppressive behaviors and structures, and building a more socially just multicultural society. (4.2, 4.4, 4.6, 4.7)

Course design

Classes will be meeting in person, zoom, and in community sites, such as theaters, museums, galleries, and street fairs. We will explore visual art, music, theatre and performance, dance, design, and others. This course is offered to social work students (MSW) and is open to students (bachelor’s and master’s levels) from other UM Schools. Each class will be 3 hours long, over one semester (14 weeks). Class meeting time will be devoted to didactic content discussions and related activities. Presentations (by the instructor, students, and guest lecturers) and readings will provide the basis for the discussions. Guest lectures will focus on a global social work lens and global contexts.

Intensive focus on PODS

This course integrates PODS content and skills with a special emphasis on the identification of theories, practice and/or policies that promote social justice, illuminate injustices and are consistent with scientific and professional knowledge. Through the use of a variety of instructional methods, this course will help students develop an understanding of social justice, learn to recognize, and reduce mechanisms that support oppression and injustice, work toward social justice processes, apply intersectionality and intercultural frameworks and strengthen critical consciousness, self-knowledge and self-awareness to facilitate PODS learning. This course has a substantial focus on PODS as it emphasizes art practices that are ubiquitous across the globe, and it will explore power imbalances in the global context, and how art practices may advance and/or hinder matters of privilege, oppression, diversity, and social justice. The course will teach students to apply social justice lenses and art practices as potential solutions to global problems.

The course emphasizes the following PODS skills:

Critical contextual/structural thinking

- Demonstrate skills relevant for the critical and reflexive understanding of how global issues (experienced locally and globally) are constructed, understood, and addressed, through information gathering and application of critical theories.
- Critical analysis of manifestations, consequences, and mechanisms of injustice at a global level.
- Demonstrate analytical skills by applying comparative, historical and global perspectives

Take Actions towards Social Justice

- Demonstrate the ability to develop research- and policy- questions relevant to global problems by using collaborative/participatory theories and methods.
- Build on positive sources of power to envision and to work toward globally social justice and empowerment.

Critical Self-Awareness, Use of Self & Strategies for Resilience & Generativity

- Recognize one's own positionality as citizen, resident or member of a specific community, location or nation, within the global context.
- Demonstrate knowledge and skills for intersectional humility, related to community, location or nation membership (be able to suspend one's own assumptions and perspectives in order to understand/recognize alternative worldviews).

2. Class Requirements

- All readings and videos are posted to Canvas.
- To fully engage in the course topic and become a competent and skilled social work practitioner, it is expected that students will complete all required readings.
- All readings and videos will be discussed/debriefed in class or they will be used as the foundation for discussions about specific topics.
- If along the semester additional readings are assigned, these will be posted on Canvas.
- All recommended readings and other resources are listed along each class on Canvas.
- The class schedule, including dates, agenda, and required readings/videos, are available and detailed on Canvas.

REQUIRED DIDACTIC ACTIVITIES

Class 1 & 2: Social justice and self-healing, art practices, and best practices

- Introductions, work sharing, and project group collaborations
- What am I bringing to the class?
- What is it about the arts that I am interested in?
- Show and tell of artworks and/or social work practices
- Setting up agreements for course
- Defining different types of social justice
- Social Justice in the current political climate (art-vism)
- Why is social justice important and what role does art play in achieving it?
- The role of arts in self-healing and social justice?

Class activities:

- Lecture on the different forms of Social Justice and connections to self-healing
- Discussion of articles
- Body and mind exercises as needed and as time permits

REQUIRED FOR CLASS #1

NASW Code of Ethics. (n.d.). Retrieved March 12, 2021, from <https://www.socialworkers.org/About/Ethics/Code-of-Ethics/Code-of-Ethics-English>

[My cartoonish cancelation: How I became the subject of an equity investigation at the University of Michigan](#). (November 10, 2022) Chronical of Higher Education online.

[Quiz: You Can't Say That! \(Or Can You?\)](#). (January 1, 2023) *New York Times*.

REQUIRED FOR CLASS #2

[Artists Who Experience Their Own Healing Process Through Art](#). (2020). The healing power of art and artistic. By Renee Phillips

Pinto, R. M. (2022). Autoethnographic playwriting and performance for self-healing and advocacy. In Ephratt Huss & Eltje Bos (Editors). *Social Work Research Using Arts-Based Methods* (pp. 45-54). Policy Press/Bristol University Press: UK

Kimberly Drew on Making Art Radically Accessible for All:
<https://www.npr.org/2018/11/06/664941270/kimberly-drew-on-making-art-radically-accessible-for-all>

Music at Sing Sing Correctional facility - Carnegie Hall - GOOGLE Arts & culture. (n.d.). Retrieved March 12, 2021, from <https://artsandculture.google.com/exhibit/music-at-sing-sing-correctional-facility/WAJyqE4yftggKQ>

Supplemental materials

Malcolm Payne (July 10, 2012). *The Guardian*. 2021. [What's so special about social work and social justice? \[online\] \[Accessed 26 February 2021\]](#).
Payne spoke at the [global social workers' conference](#) in Stockholm on 11 July 2012.

The Rise and Risk of the Mural Economy—The Ringer. (n.d.). Retrieved March 16, 2021, from <https://www.theringer.com/2018/10/18/17989192/mural-economy-street-art-detroit-graffiti>

Class 3: Ethics of making art and using art to advance social justice:

- How does intersectionality and intercultural frameworks strengthen art as a mode of empowerment? Agency, intersectionality as practice, and how to work with communities
- What does an intersectional approach to making art do to raising critical consciousness, self-knowledge and self-awareness?
- Politics of Trauma Porn and violent images; who is the intended audience and what groups of people benefit or learn?
- How to ethically collaborate with and work in community

REQUIRED FOR CLASS #3

Sloth Turtleneck. (2018, May 5). *Childish Gambino—This Is America (Official Video)*.
<https://www.youtube.com/watch?v=VYOjWnS4cMY>

Cerezo, A., Cummings, M., Holmes, M., & Williams, C. (2020). Identity as Resistance: Identity Formation at the Intersection of Race, Gender Identity, and Sexual Orientation. *Psychology of women quarterly*, 44(1), 67–83. <https://doi.org/10.1177/0361684319875977>

Sharpe, C. (2016). *On blackness and being*. Duke University Press.
[Chapter One: The wake](#).

Kuppers, P. (2011) *Disability culture and community performance*. Palgrave Macmillan.
Chapter 4: Towards a rhizomatic model of disability (pgs. 91-108)

Supplemental materials

Crenshaw, K. (1991). Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color. *Stanford Law Review*, 43(6), 1241-1299. doi:10.2307/1229039

Alvarez, A. R., & Gutiérrez, L. M. (2001). Choosing to do participatory research: An example and issues of fit to consider. *Journal of Community Practice*, 9(1), 1-20.

Jiménez Román, M., & Flores, J. (Eds.). (2010). *The Afro-Latin@ reader: History and culture in the United States*. Duke University Press.
Chapter: An Afro-Latina's Quest for Inclusion

Vitalis: Said, E. W. (1979). *Orientalism*. Vintage.

Wong, D. A. (2004). *Speak it louder: Asian Americans making music*. Psychology Press.

Class 4 and 5: Colonial/Imperialism, De/Post Colonial Thinking, and Art for social justice

- Histories of Indigenous art and resistance
- Ongoing practices of colonization through art and aesthetics
- Decolonizing art institutions and practices as a means for liberation

REQUIRED FOR CLASS # 4

Menakem, R. (2020, August 27). It's Not in Your Head [Interview by 1233509714 916052574 T. Mosley]. In *Truth Be Told*. KQED Podcast.

Dave, N. (2019). *The Revolution's Echoes: music, politics, and pleasure in Guinea*. University of Chicago Press.

"Coco Fusco and Guillermo Gómez-Peña by Anna Johnson" in *Bomb Magazine* (1993),
<http://bombmagazine.org/articles/coco-fusco-and-guillermo-gomez-peña/>

Martinez, T. A. (1997). Popular culture as oppositional culture: Rap as resistance. *Sociological Perspectives*, 40(2), 265-286.

REQUIRED FOR CLASS # 5

Eberhardt, M., & Freeman, K. (2015). 'First things first, I'm the realest': Linguistic appropriation, white privilege, and the hip-hop persona of Iggy Azalea. *Journal of Sociolinguistics*, 19(3), 303-327.

Michael Twitty's Cooking Gene [Interview by 1233503942 916049089 B. Luse & 1233503943 916049089 E. Eddings]. (2019, August 12). In *The Nod*. Gimlet Media.

Cornejo, Kency. "U.S. Central Americans in Art and Visual Culture." *North American Literatures Cultural Studies*. (2019)

Class 6 and 7: Pedagogy of the Oppressed: Critical consciousness through making and appreciating artmaking and art-forms

- How can art and theatre be used to solve a conflict?
- What role does art play in identifying actors as agents of social change?

REQUIRED FOR CLASS #6

Freire, P., Ramos, M. B., Macedo, D. P., & Shor, I. (2018). *Pedagogy of the oppressed*. New York: Bloomsbury Academic. (Chapter 1 and Chapter 4)

Beabout, B. (2008). More Fully Human: Principles as Freirean Liberators. *Journal of Thought*, 43(1-2), 21-39. doi:10.2307/jthought.43.1-2.21

Windsor, L., Benoit, E., Pinto, R. M., Gwadz, M., & Thompson, W. (2021). Enhancing Behavioral Intervention Science: Using Community Based Participatory Research Principles with the Multiphase Optimization Strategy. *Translational Behavioral Medicine*, ibab032, <https://doi.org/10.1093/tbm/ibab032>

Windsor, L., Pinto, R. M., Benoit, E., Jessell, L., & Jemal, A. (2014). Community Wise: The Development of an Anti-Oppression Model to Promote Individual and Community Health. *Journal of Social Work Practice in the Addictions*, 14(4), 402-420. doi:10.1080/1533256X.2014.962141

REQUIRED FOR CLASS #7

TBD: Film and/or field trip. Perhaps "Paris is Burning" (see requirements for next class)

Class 8: Queer methods of artistic creation, expression and collaboration: An example of identity-based social justice and healing

- LGBTQ+ art and art practices
- Methodologies for queering heteronormativity etc
- Intersections between queerness and other identities

REQUIRED FOR CLASS #8

Butler, J. (2011). *Bodies that matter: On the discursive limits of sex*. Taylor & Francis.

Caserio, R., Edelman, L., Halberstam, J., Muñoz, J., & Dean, T. (2006). The Antisocial Thesis in Queer Theory. *PMLA*, 121(3), 819-828. Retrieved March 9, 2021, from <http://www.jstor.org/stable/25486357>

Harper, P. (1994). "The Subversive Edge": Paris Is Burning, Social Critique, and the Limits of Subjective Agency. *Diacritics*, 24(2/3), 90-103. doi:10.2307/465166

Muñoz, J. (1997). "The White to Be Angry": Vaginal Davis's Terrorist Drag. *Social Text*, (52/53), 81-103. doi:10.2307/466735

Class 9: Black feminist practices, art as Radical Self Care, and Afrofuturism

- How can art be a form of personal restorative justice?
- What can we learn from black feminist artistic practices of radical self care?
- What does it mean to experience pleasure?
- What role does the artist play in crafting a better future?

REQUIRED FOR CLASS #9

[Angela Davis, Radical Self Care](#): YouTube Video

Brown, A. M. (2019). *Pleasure activism: The politics of feeling good*. Edinburgh, United Kingdom: AK Press. (Introduction and Chapter 3: The erotic as power by Audre Lorde)

Collins, P. (1986). Learning from the Outsider Within: The Sociological Significance of Black Feminist Thought. *Social Problems*, 33(6), S14-S32. doi:10.2307/800672

Wormsley, Alisha. (n.d.). There are black people in the future. Alisha B Wormsley. Retrieved March 17, 2021, from <https://alishabwormsley.com/there-are-black-people-in-the-future>

Supplemental materials

Angela Davis (1983). *Women, Race & Class*. Vintage books.

Ewing, E. L. (2017). *Electric Arches*. Haymarket Press.

Drew, K., & Wortham, J. (2021). *Black Futures*. New York, USA, NY: Oneworld Publications.

Class 10: The personal is political: We exist in, around and for the arts!

- How does art not just reflect the world but engage in it?
- What is the role of art in codifying and deconstruction boundaries of nation and state?

REQUIRED FOR CLASS #10

Please choose **at least three** of these required readings/watching, those that might be closest to your academic interest and/or your heart. Please come to class prepared to talk about them.

MoMA | Migration and Movement. (n.d.). Retrieved March 17, 2021, from https://www.moma.org/learn/moma_learning/themes/migration-and-movement/

Hung, E. (2009). Introduction: Music and the Asian Diaspora. *Asian Music* 40(1), 1-3. [doi:10.1353/amu.0.0020](https://doi.org/10.1353/amu.0.0020).

Recinos, E. (2020, November 05). As ACLU SoCal's first artist in Residence, Audrey Chan Emphasizes immigration rights. Retrieved February 26, 2021, from <https://hyperallergic.com/568318/aclu-socal-artist-residency-audrey-chan/>

Askew, K. (2002). *Performing the nation: Swahili music and cultural politics in Tanzania* (Vol. 2). University of Chicago Press.

El-Haj, T. R. A. (2009). Imagining Postnationalism: Arts, Citizenship Education, and Arab American Youth. *Anthropology & Education Quarterly*, 40(1), 1–19. <https://doi.org/10.1111/j.1548-1492.2009.01025.x>

Chicana por mi Raza. (n.d.). Retrieved March 17, 2021, from <https://chicanapormiraza.org/>

Nuñez, B. (2020, February 19). I Exist! The Nib. <https://thenib.com/afro-salvadoran-identity/>

¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now | Smithsonian American Art Museum. (n.d.). Retrieved March 12, 2021, from <https://americanart.si.edu/exhibitions/chicano-graphics>

Favianna Rodriguez: Biography of Intersectional Contemporary Artist. (n.d.). Artist, Organizer & Social Justice Activist | Favianna Rodriguez. Retrieved March 12, 2021, from <https://favianna.com/about/biography>

Davies, A. (2021, January 8). Sex Work (w/ AM Davies) [Interview by 1233526723 916063099 N. Byers]. In *Why Won't You Date Me*. Stitcher.

Class 11: From AIDS to COVID: Using artistic expressions to bring attention to the plights of vulnerable bodies in times of crisis

- How has art transformed history?
- How has art helped give voice to those in the most vulnerable positions in society?
- How has art brought forwards the narrative, stories, and experiences of those whose bodies were mistreated and misunderstood

REQUIRED FOR CLASS #11

Cardi B (@iamcardib) posted on Instagram: “Ya keep playing I’m deadass FUCKIN SCARED. I’m stocking up on food.” • Mar 11, 2020 at 1:02am UTC. (n.d.). Instagram. Retrieved March 17, 2021, from <https://www.instagram.com/p/B9kvv79AAUw/>

Hugo Cornellier. (2021, January 17). What about us? — Yosimar Reyes. <https://www.youtube.com/watch?v=LO8tJNmd2Ns>

Cheng, J., Juhasz, A., & Shahani, N. (Eds.). (2020). *AIDS and the Distribution of Crises*. DURHAM; LONDON: Duke University Press. doi:10.2307/j.ctv11smg7x

Sarah Schulman, *Stagestruck: Theater, AIDS, and the Marketing of Gay America* (Duke University Press, 1998)

David Román, *Acts of Intervention: Performance, Gay Culture, and AIDS* (Indiana University Press, 1998)

Nishant Shahani, "How to Survive the Whitewashing of AIDS: Global Pasts, Transnational Futures," *QED: A Journal in GLBTQ Worldmaking* 3, no. 1 (2016): 1–33

Class 12: Field Trip to community arts org in Detroit TBD.

Class 13: Student Presentations

Class 14: Student Presentations & Looking Ahead

Course objectives addressed by field trip and presentations

1. Demonstrate knowledge and skills for working for justice, enacting critical consciousness, and engaging and addressing issues of power and diversity. (4.2, 4.3, 4.6, 4.7)
2. Describe how structural differences in society are shaped by historical, psychological, social, and political factors. (4.1, 4.5)
3. Demonstrate knowledge of social locations, constructions, processes, and identities and the diversity within these. This includes increased knowledge about the forces that shape complex selves, relationships, and worldviews. (4.2, 4.3)
4. Demonstrate skills in critical contextual thinking, applying multiple theories and frameworks to illuminate underlying assumptions, biases and possible opportunities, and engaging in praxis.
5. Describe methods for continuing a lifelong process of recognizing our biases, learning how to change oppressive behaviors and structures, and building a more socially just multicultural society. (4.2, 4.4, 4.6, 4.7)

COURSE POLICY ON LATE ASSIGNMENTS

Late assignments (including homework and assignments) that are not related to COVID will not be accepted without a confirmed medical &/or legal documentation. Make-up presentations will also require confirmed medical and/or legal documentation. Students anticipating, or unexpectedly, not submitting an assignment on time or presenting the project on time, should please contact me within 24 hours before it is due/scheduled to make other arrangements. Failure to do so will result in the student earning an automatic zero for that assignment. Additionally, even if permission is granted to submit the assignment late or present the project late, for any reason, that student may receive an automatic five (5) point reduction per day that the assignment is late. All of this is at the discretion of your professor.

EXTRA CREDIT

There are no extra credit assignments in this course.

PLAGIARISM

Policies governing plagiarism can be found in the latest Student Guide. Plagiarism is taken very seriously at the University of Michigan and is grounds for expulsion from the University. It is students' responsibility to become familiar with the information presented at <http://www.lib.umich.edu/academic-integrity/resources-students>.

Another helpful resource is <http://guides.lib.umich.edu/content.php?pid=43469&sid=338261>. It would be useful to discuss these issues with students in your classes to help prevent occurrences.

Plagiarism is representing someone else's ideas, words, statements or works as one's own without proper acknowledgment or citation. Examples of plagiarism include, but are not limited to:

- Using or otherwise taking credit for someone else's work or ideas.
- Using the language of another without full and proper quotation or source citation.
- Implicitly presenting the appropriated words or ideas of another as one's own.
- Using Internet source material, in whole or in part, without careful and specific reference to the source.
- Borrowing facts, statistics, or other illustrative material without proper reference, unless the information is common knowledge or in common public use.
- Self-plagiarism, this is, reusing one's own work without acknowledgment that the text appears elsewhere (e.g., in a paper for another current or previous class).

Class Recording and Course Materials

Additional information on class recordings can be found the [Recording and Privacy Concerns FAQ](#):

Audio and video recording of in-class lectures and discussions is prohibited without the advance written permission of the instructor. Students with an approved accommodation from the Office of Services for Students with Disabilities permitting the recording of class meetings must present documentation to the instructor in advance of any recording being done. The instructor reserves the right to disallow recording for a portion of any class time where privacy is a special concern. If the instructor chooses to record a class, they will decide which classes, if any, are recorded, what portion of each class is recorded, and whether a recording is made available on the course management website. On days when classes are recorded, students will be notified a recording is occurring. Class recordings and course materials may not be reproduced, sold, published or distributed to others, in whole or in part, without the written consent of the instructor.]

COVID-19 Statement

For the safety of all students, faculty, and staff on campus, it is important for each of us to be mindful of safety measures that have been put in place for our protection. By returning to campus, you have acknowledged your responsibility for protecting the collective health of our community. Your participation in this course on an in-person/hybrid basis is conditional upon your adherence to all safety measures mandated by the state of Michigan and the University, including maintaining physical distancing of six feet from others, and properly wearing a face covering in class. Other applicable safety measures may be described in the [Wolverine Culture of Care](#) and the [University's Face Covering Policy for COVID-19](#). Your ability to participate in this course in-person/hybrid may be impacted by failure to comply with campus safety measures. Individuals seeking to request an accommodation related to the face covering requirement under the Americans with Disabilities Act should contact the [Office for Institutional Equity](#). If you are unable or unwilling to adhere to these safety measures while in a face-to-face class setting, you will be required to participate on a remote basis. I also encourage you to

review the [Statement of Student Rights and Responsibilities](#) and the [COVID-related Addendum to the Statement of Student Rights and Responsibilities](#).

Health-Related Class Absences

Please evaluate your own health status regularly and refrain from attending class and coming to campus if you are ill. You are encouraged to seek appropriate medical attention for treatment. School of Social Work students who miss class due to illness of any kind will be given opportunities to access course materials online or provided with alternative learning opportunities. Please notify me by email about your absence as soon as practical, so that I can make accommodations. Please note that documentation (a doctor's note) for medical excuses is *not* required.

Additional School and University policies, information and resources are available here: <https://ssw.umich.edu/standard-policies-information-resources>. They include:

- *Safety and emergency preparedness*
- *Mental health and well-being*
- *Teaching evaluations*
- *Proper use of names and pronouns*
- *Accommodations for students with disabilities*
- *Religious/spiritual observances*
- *Military deployment*
- *Writing skills and expectations*
- *Academic integrity and plagiarism*

ASSIGNMENTS & GRADING

Grades are not a reflection of your value as a person, or even your personal capacity. They are a reflection of the reality of balancing school with other responsibilities and of your level of effort. Grades also reflect the extent to which the content of a course fits with your existing knowledge and skills, which will vary from course to course. What is most important is that you are challenged and that you learn.

Final Grade: As a course on social justice and self-healing, students taking this course will be encouraged to engage in ongoing self-evaluation and one's own relationship with undoing and/or participating in oppressive systems. Therefore, all assignments will have the same weight; in other words, all assignments will be worth 100 points. The final grade will include the sum of all assignments (each assignment may vary from zero to 100) divided by the number of assignments. However, there will be great flexibility in how students will be graded, including an opportunity to discuss with the instructor what they think their grades ought to be based on their own judgement. No students will ever be asked to disclose to classmates or to the instructor private issues or conditions that may interfere with their abilities to complete all assignments in the time allotted. In such cases, the instructor will work with the student individually and work out creative ways for overcoming any difficulties. The final grade will be a decision/agreement between each student and the instructor.

Self-awareness development: No citations or references will be needed in any of the required assignments. Your sincere and critical opinions are highly valued. Reflections will help you think critically about the course content and about your roles and responsibilities as a social justice practitioner and advocate. Your reflections will prepare you for sharing your personal perspectives on global social justice issues, and thus help you find your personal process for integrating materials we discuss in class and issues concerning your field placement. Use your reflections to share your well-informed opinions; the reflections should NOT be summaries of the readings.

ASSIGNMENTS DESCRIBED

1. Class Preparedness and absences. The most important part of this course is our discussions in class. I encourage you to come to class ready to actively participate – active listening alone does not replace having read the required text, posing questions, or responding to queries from the professor. This is a skill-building course, and as such it will help you find your public voice and develop your own style of argumentation. Your meaningful participation in several class projects (described below) will help meet the goals of the course. Preparedness requires on-time attendance, active listening and participation in class. Therefore, you are expected to attend all classes and to participate in class discussions and exercises. This is a skill-building course, and as such it will help you find your public voice and develop your own style of argumentation. With clear explanation and reasoning, students are allowed to miss two classes. I encourage students not to take this policy lightly or as an invitation to miss classes. However, make sure that your health comes first and take good care of yourself by not coming to class if you are not feeling well. **The following criteria can be used to reflect preparedness:** 1) active listening; 2) critical questioning of materials; 3) oral contributions; 4) participation in group work; and 5) demonstration of knowledge of assigned readings.

2. Weekly Reflections: Self-healing and Empathizing. This assignment encourages students to reflect on both the readings assigned for each class and their thoughts, impressions, and feelings developed from week to week during the course. Students should also feel free to reflect on field trips and materials we will cover during class time. This is an opportunity for reflection, not judgment of one's own development. We all live life differently and we need to show kindness to ourselves while being rigorous about our development. This assignment will include 12 written reflections, one per week, week one through week 12 (Weeks 13 and 14 will be used for presentations and discussions of group project).

DUE DATES

Reflections for Week One through Six: **Due on Week 7 (February 15)**

Reflections for Week Seven through Twelve: **Due on Week 14 (Last day of class, April 12)**

Format and Content of Reflections

For each week, please share, in no more than one single-spaced page (one-inch margins), key ideas and issues you have been thinking about concerning art-centered social justice practice and your efforts toward self-healing. Please connect your thoughts to actual efforts you may be involved in in your field placement, volunteer work, leadership in the school/university, and your own art practices. You may choose to make connections between and across different social issues and your relationship to them – your positionalities as someone who may have played a role of oppressor and/or a person who has been affected by different forms of oppression. Most importantly, you are encouraged to reflect on the art forms and practices that we will be discussing in class as liberation and/or oppressive tools. You can choose to connect your thoughts from week to week, and to highlight major global and sociopolitical issues we will be discussing in class. You may focus on specific questions, such as, what about this issue touches you and makes you want to do something about it? How are your opinions about this problem similar to or different than those of your family of origin, your identified communities, and the politicians who represent you? These are suggestions for you to think about. These are not required – please feel free to reflect in any way you wish. If and when applicable, your weekly reflections may be accompanied by visual, literary, and/or performance works as instructed above. How best to submit these works should be discussed with the instructor.

3. Semester-Long Project: Social Justice and Self-Healing

This assignment will ask you to explore aspects of social justice practice and self-healing that are most important to you and a group of classmates. It comprises three parts and it will require you to work individually and with a group of classmates, as follows:

A- Individual Social Justice & Self-Healing Book Study. On the first day of class, the instructor will present to the class a collection of more than 30 social justice related books, zines, and pamphlets. These items will be pre-arranged as sets of interconnected social justice issues. Individually, students will peruse these materials for inspiration, and, between weeks one and two, they will be asked to choose, from the same set, one or two items that reflect their key interests – e.g., social issue, forms of healing, historic accounts, etc. During these two weeks, you will be asked to study the item(s) you picked and reflect on your personal and professional goals, intentions, aspirations, and principles.

Format and Content of Book Study

In no more than on single-spaced page (one-inch margins) please provide your key findings in bullet format, including: (1) major topics within your chosen item(s) and social justice issues they evoked; (2) why you are interested in those issues; (3) art forms dealt with or evoked by the material; and (4) self-healing strategies or methods evoked by the material. The bullet format is simply the first step toward focusing on a set interconnected issues and toward understanding how to work on one's own and help one another as a group. Based on this work, we will form small groups to develop a group project, described below.

Book Study DUE DATE Week 4 (January 25)

B- Group Project. During class #3, we will establish small groups (about six groups of three students) – of like-minded individuals interested in similar art forms and social justice issues. The groups will be formed around a set of materials – books, zines, and pamphlets, etc. The objective of this project is not to find a perfect match of interests, but to find enough commonalities that will spark discussions among group members.

IMPORTANT NOTE: Along the semester, group members will add to their discussions (1) new books, (2) art we talk about in class, (3) art we experience in field trips, and/or (4) their own art works. Using both class time and meetings outside of class, students will share the basic issues they are learning from engaging with their items of choice – books, zines, and pamphlets, etc. – and those other items they decide to add along the way. In sum, group members will teach each other what they are learning from week to week, and during their meetings they will take turns taking notes about the materials and they will plan how they will present to the class the material they are learning.

IMPORTANT NOTE: This assignment **does not** involve a formal paper. **The instructor will collect the notes taken in all meetings as recording of how people discuss social justice issues and how they related those issues to art forms.** This represents a group portfolio, and it can be as creative as you wish. You can be as creative as you wish with these “notes,” and enhance them with drawings, collages, photographs, and recorded materials. Some of these notes should also reflect material on how group members might be (not necessary) developing self-healing methods and strategies. Based on these notes, each group will make a presentation to the entire class (and invited guests) about (1) the process they used to talk and organize their thoughts; (2) what inspired them most; (3) key things they learned about social justice and self-healing; and (4) recommendations to other art-centered social justice practitioners to advance social justice and to self-heal. Each presentation will be about 30-40 minutes.

Notes taken in all meetings DUE DATE: Class 13 (April 5)

C. Presentations. Three groups will present on **class 13 (January 5)** and another three on **class 14 (January 12)**. Day and order of presentations will be assigned randomly.

COURSE GRADES

The University of Michigan, School of Social Work Master's Program is on a 9.0 grading scale, which translates as follows:

A+ -----9.0	B+ -----6.0	C+ -----3.0	D -----0
A -----8.0	B -----5.0	C -----2.0	E -----0
A- -----7.0	B- -----4.0	C- -----1.0	

Letter grades from "A" through "E" are given for class performance. "A" grades are given for exceptional individual performance and mastery of the material. The use of "A+", "A", and "A-" distinguishes the degree of superiority. "B" grades are given to students who demonstrate mastery of the material. "B+" is used for students who perform just above the mastery level but not in an exceptional manner. "B-" is used for students just below the mastery level. "C" grades are given when mastery of the material is minimal. A "C-" is the lowest grade which carries credit. "D" grades indicate deficiency and carry no credit. "E" grades indicate failure and carry no credit.

GRADING SCALE:

100-95=A
94-90=A-
89-87=B+
86-83=B
82-80=B-
79-77=C+
76-73=C
72-69=C-
68-65=D+
64-60=D