In this course we'll think about the intersection of fine arts and social sciences through the lens of community. We'll examine practices of artists and artist collectives as well as seeing and experiencing for ourselves art locally to explore how artists respond to social and political changes and challenges within communities – local, national, and transnational. Our study of the arts will act as the entryway to consider how the social and behavioral sciences engage similar questions, topics, and ideas. Our approach to these questions and issues will be interdisciplinary. How do the arts explore concerns that also engage scholars and researchers in psychology, sociology, economics, anthropology, public health, and political science? What are some of the forms and mediums these artists use? What are the strengths and limits of fine arts in responding to these issues? How can students, as practitioners and scholars of the fine arts, use the social science in their own practice? Topics such as inequality and injustice, immigration and migration, as well as others of the students' choosing, will offer an opportunity to think about the overlap of the arts and social sciences. We will also be thinking deeply about how to create our own community through engaging dialogue and collaborative research projects and presentations.

Note: LEAP 1101 fulfills the university’s Social / Behavioral Science Exploration requirement.

**Course Goals**

**Theoretical goals:**
- Appreciate the way in which social scientists approach complex political, social, and economic questions.
- Understand the practice and theory of social practice in the fine arts.
- Explore ideas of community through study of artists and their social engagement

**Practical goals:**
- Improve students’ ability to read and interpret social science research and texts
- Improve students’ ability to communicate ideas clearly in speech and writing
- Improve students’ ability to engage respectfully with conflicting points of view
- Improve students' skills as users of library resources, including the ability to conduct research and become more information literate
- Improve students' teamwork and critical thinking skills
- Improve students' awareness of resources around the university and in Salt Lake City

Additionally, as a learning community, we also have the following goals:
A) Intellectual Connections – We'll work to make connections among disciplines, experiences, and perspectives.

B) Reflection/Self-Assessment Connections – We'll work on developing the ability to reflect critically on our own process of thinking, writing, and presenting.

C) Community Connections – We'll develop a sense of belonging to the campus and community.

Course Requirements:
- Attendance and Participation: 20%
- Shorter Writing Assignments: 20%
- Quizzes: 10%
- Midterm: 10%
- Group Presentation: 20%
- Final Project: 20%

GRADING SCALE

A (100 – 94%)  
A- (93% - 90%)  
B+ (89% - 88%)  
B (87 – 84%)  
B- (83%-80%)  
C+ (79%-78%)  
C (77%-74%)  
C- (73%-70%)  
D+ (69%-68%)

Note: For final grades, I grade up if your score is .5 or higher. For example, if you have a 93.5%, I would grade you up to an “A”. If your score is .4 of lower, I do not grade up. That means if you have a 93.4%, you receive an “A-”.

Required Texts:
The four main texts listed below are available at the University Bookstore:

- There, There – Tommy Orange, ISBN: 0525436146  

Selected essays, articles and handouts will be posted on Canvas. You are responsible for bringing the appropriate texts to class on the day they are discussed. While many assignments can be turned in on Canvas, you will also need access to a printer.

Shorter Writing
Each week, there will be at 1-2 shorter writing responses due before the start of class. Sometimes these will be open-ended critical responses to the readings and sometimes they will be directed responses with a specific question to questions to answer. You do not need to bring in outside sources for these responses; the most important thing for these responses is that you engage with the text or texts in a meaningful and critical way. Each journal entry is worth 10 points. Journal entries should be at least two paragraphs and at most four or five paragraph of about 250-300 words. The point of the journal entries is to prepare you for class discussions and to get some of your thoughts down about the reading in a preliminary way. The entries can also be a way to build conversation between students.
If there is a special topic on which I would like you to write, I will announce that in advance. If I do not announce a special topic, you are free to pick the subject of your journal entry. A good journal entry might examine an important concept or argument in a reading, explore an objection to the reading, reflect on the relationship between social science and the arts, discuss an interesting scene or passage from a novel and its significance. Do not submit a plot summary.

**Participation and Attendance**
You are expected to attend every class. I can't emphasize this enough: Your participation in these discussions is essential to your success in this class. Attendance will be taken. But your physical presence isn't enough. You must also be an active member of the classroom community.

Each day, your participation is worth 2 points. You must participate to receive all two points. If you ask one question during lecture or participate in reading passages aloud or contribute to small group discussions or otherwise exhibit activate engagement in class, you receive both points. It is students’ responsibility to check their attendance and participation grades for accuracy.

Email me if you believe that you have an excused absence. Students who have more than six unexcused absences will fail the class.

**Community Engagement and Site Visits**
Over the course of the class, there will be various opportunities for getting out into the community. You must attend at least 2 fine arts events/ openings / readings / productions / films during the course of the semester. For each of these you must write a short – no more than a page – description of the event. This will be part of your participation grade for the class.

We develop a collaborative thread on Canvas so that students can share info about events and submit their reflection on the event.

**Quizzes**
There will be occasional quizzes on the readings. These can not be made up. You can drop your two lowest quiz scores.

**Midterm**
The midterm will be a mixture of multiple choice, short answer, and at least one essay question on the readings and discussions from the first half of the course.

**Library**
Each of the LEAP classes has an embedded librarian. Over the course of the semester we will meet 4 times at the library. It is essential that you attend these sessions.

**Group Presentations**
A significant part of the LEAP class is the opportunity to collaborate with your classmates. Your group presentation will be a chance to bring together some of the theoretical conversations about the fine arts and social sciences with an on the ground understanding of artists and spaces. The group presentation will be an in-depth presentation on local group or space that combines activism and art.

The format is up to you – powerpoint, video, animation, etc – but for each of the in-class presentations you must do several things. First, there is a significant research component to the presentation. Using library research materials, you should introduce a concept in the social sciences to the class. This issue
or area of social science (in psychology, anthropology, economics, political science, or sociology) should connect to the aims and intentions of a local nonprofit or artist. You must offer an overview of an issue using social science research that you and your group find and present that in a clear and accessible way to the class. There will be 10 min of Q&A following the presentations.

Each member of the group will be responsible for submitting a short reflection on the process and what you learned / discovered. A formal handout with the details of the assignment will be given in Week 4.

**Final Project**
Every student must complete a final project that brings together the two strands of inquiry in the class: the fine arts and the social sciences. How you do that will be up to you and we'll discuss options as the course gets going. These final projects will be either individual or collaborative, though each must be accompanied by a short essay (2-3 pages) that discusses the process of research and making. The prospectus – the plan – for these final projects is due November 15 and will be shared first to me and then with the class. Practically speaking, you'll need to start thinking about this by the beginning to middle of October.

The final project could take the form of a critical essay, a video or film, an animation, a dance, a play or script, a podcast. The most important thing is that it is meaningful to you and engages critically with the questions of the course. It must be created specifically for this course and cannot use something you've done for another / previous class. If you have questions about this, please see me before you begin.

Part of your task will be to conduct research in order to identify a subject area. From there you will conduct further research that will serve as the background that informs your final project. The big question of the final project is this: What social issue or question do you care about in a meaningful way and how can it be part of your own practice and/or how is it part of the practice of another artist?

Final Projects will be due the last day of class.

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**University & Course Policies**

**Accommodations:** The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, (801) 581-5020. CDS will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in an alternate format with prior notification to the Center for Disability Services.

**University Safety Statement:** The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit safeu.utah.edu.

**Sexual Misconduct.** Title IX makes it clear that violence and harassment based on sex and gender
(which Includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran’s status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(POPS).

**Learning Styles:** Your wellbeing and success in this course are important to me. I recognize that there are *multiple* ways to learn and that this multiplicity should be acknowledged in the design and structure of university courses and the evaluation of their participants. Thus, I encourage students registered in the course to discuss their learning styles and comprehension requirements with me during my office hours or, if necessary, at another arranged time. Every student is entitled to a meaningful and stimulating learning experience.

**Cheating/Plagiarism:** Anyone caught cheating during a test will have the test confiscated, a zero will be given to the work, and the student's action will be reported to the Dean. Students are responsible for knowing and understanding the University's Code of Conduct as it pertains to plagiarism: [http://www.admin.utah.edu/ppmanual/8/8-10.html](http://www.admin.utah.edu/ppmanual/8/8-10.html). When you draw upon any source (class notes, an article, a website, a textbook, etc.), you must cite that source whether you are quoting from it directly or only paraphrasing it. The basic idea here is that you can draw on someone else's idea(s), but you cannot spin someone else's idea(s) as your own. Any Argument Pages with evidence of plagiarism will be assigned a zero, and the student's action will be reported to the Dean.

**Cell Phones and Laptops:** Cell phones are prohibited during class time. Period. While tablets and computers will be allowed for readings, your phone is not acceptable for accessing course material. If an emergency occurs and a student needs to use her/his cell phone, please leave the classroom and deal with the emergency outside. Laptops are permitted for use during class time, but students are prohibited from accessing non-class-related websites during class. If a student is caught accessing non-class-related websites during class, that student will lose their participation point for the day. We will discuss the possibility of laptop-free zones as a class.

**Email Policy:** I am available by email to answer course-related questions. Please give me at least 24 hours to respond to your message. Please use the greeting “Dear Dr. Rivkin” when emailing me.

**Sensitive Content & Accommodations:** We’ll be discussing and reading about highly charged, politically and emotionally sensitive topics. If you have concerns, please come talk to me the first week of class. No content accommodations will be made for this course. It is the student’s obligation to determine, before the last day to drop courses without penalty, if the requirements of this course conflict with the student’s sincerely-held core beliefs. If there is such a conflict, the student should consider dropping the class. Please visit the Administration Policy and Procedures Website at [http://www.admin.utah.edu/facdev/index.html](http://www.admin.utah.edu/facdev/index.html) and look under Accommodations Policy for complete details.

**Respect in the Classroom:** I aim to make the classroom a place where people with conflicting points of view can respectfully engage with one another. I require that people are polite. Raise your hand when you have a question. No interrupting other students or the professor. Be aware of the time that you spend talking. No one student or group of students should be dominating discussion.
This is a tentative schedule. It can and will change. See Canvas for the most updated reading schedule and course announcements.

**WEEK 1 – AUGUST 1**

**Community & Representation**

Monday, Aug 19
- Course Introduction

Wed, Aug 21
- Productive Dialogue & Disagreement
- Reading: “Disputed Murals, Lessons Learned” Roberta Smith
- Journal: Response to Smith
- Share favorite fine art piece(s)

Friday, Aug 23
- Reading: Share favorite fine art piece(s)
- Journal: Course Goals

**WEEK 2 – AUGUST 26**

**Community & Representation**

Monday, Aug 26
- Reading: Prologue of *There, There*  
  https://www.newyorker.com/books/this-week-in-fiction/fiction-this-week-tommy-orange-2018-03-26
- Journal: Response to Orange

Wed, Aug 28
- Academic Advisor Visit
- Reading: *There, There*

Friday, Aug 30
- Reading: *There, There*
- Reading: Pursel, “Artist Statement”; Sydney Jane Brooke Campbell Maybrier Purse
- Journal: Pursel pieces

**WEEK 3 – SEPTEMBER 2**

**Community & Representation**

Monday, September 2
- No Class (Labor Day)

Wed, September 4
- Reading: *There, There*
Journal: Orange Response

Outside Event: Ummah Exhibition Opening Talk – Emerald Project co-founders
September 4 | 7pm | Utah Museum of Fine Arts

Friday, September 6
Reading: There, There
Journal: Orange Response

WEEK 4 – SEPTEMBER 9
Community & Representation

Monday, September 9
Reading: On Social Practice
https://www.nytimes.com/2013/03/24/arts/design/outside-the-citadel-social-practice-art-is-intended-to-nurture.html
Journal: TBD

Wed, September 11
**Site Visit – ACME Space UMFA (Tentative)**
Special Event: LEAP Convocation- Wednesday, Sept. 11th at 4pm

Friday, September 13
Art and Protest Response

WEEK 5 – SEPTEMBER 16
Urban and Rural Spaces

Monday, September 16
“Homeless Vehicle Project”
https://walkerart.org/magazine/krzysztof-wodiczkos-homeless-vehicle-project
Reading: Explore Mapping SLC; Evicted

Wed, September 18
Reading: Style Wars
Journal: Graffiti Exploration

Friday, September 20
No Class – Reading Day, Style Wars
Journal: Style Wars response

WEEK 6 – SEPTEMBER 23
Urban and Rural Spaces
Monday, September 23

*Style War*


Journal: Rural Spaces / Urban Spaces

Wed, September 25

*Faces Places* Documentary

Reading: “The Artist JR Lifts a Mexican Child Over the Border Wall,” Andrea Schwartz

Journal: TBD

Friday, September 27

Library Session #1: Meet at Library – 1110 MAC

**WEEK 7 – SEPTEMBER 30**

Urban and Rural Spaces

Monday, September 30

Reading: "The Other Barrio"; Alejandro Murguía, *Evicted*

Journal: Find article or photo essay from Contexts

[https://contexts.org/articles/dorothea-lange/](https://contexts.org/articles/dorothea-lange/)

Wed, October 2

Reading: *Evicted*, Project Row House (Houston)

Reading: Brandon Harris “The Lies We Tell Ourselves About Gentrification”;


Journal: Desmond Response

Friday, October 4

Library Session #2: Meet at Library – 1110 MAC

**FALL BREAK – Sun.-Sun., October 6-13**

**WEEK 8 – OCTOBER 14**

Urban and Rural Spaces

Monday, October 14

**MIDTERM**

Reading: *Evicted*

Journal: Desmond Response

Wed, October 16

Reading: *Evicted*

Journal: Desmond Response
Friday, October 18
Reading: Evicted
Journal: Desmond Response
Event: Javier Zamora Reading, October 17th 7pm @ Finch Lane Gallery

WEEK 9 – OCTOBER 21
Migration & Immigration

Monday, October 21
Journal: Resonse to Luiselli

Wed, October 23
Reading: Tell Me How it Ends: An Essay in Forty Questions, Valeria Luiselli

Friday, October 25
Poems from Javier Zamora’s Unaccompanied
Journal: Resonse to Zamora

WEEK 10 – OCTOBER 28
Migration & Immigration

Monday, October 28
Reading: The Broken Country, Paisley Rekdal
Journal: Find one modern or contemporary visual artist that deals with borders or migration or refugees. Share an image of their works or a clip if they are working in time based media and write an analysis of what you observe about the piece focusing on how they integrate their art and response.

Wed, October 30
Reading: The Broken Country, Paisley Rekdal
Reading: Psychology / Immigration TBD
Journal: Rekdal Response

Friday, November 1
Library Session #3: Meet at Library – 1110 MAC

WEEK 11 – NOVEMBER 4
Migration & Immigration

Monday, November 4
Reading: The Broken Country, Paisley Rekdal
Reading from https://sites.uci.edu/vaohp/events-vietnamesefocus/

Wed, November 6
Reading: The Broken Country, Paisley Rekdal
Journal: TBD
Friday, November 7
   Reading: The Broken Country, Paisley Rekdal
   Journal: Monuments and Memorials

WEEK 12 – NOVEMBER 11
Migration & Immigration
Monday, November 11
   Reading: Viet Thanh Nguyen, “Black-Eyed Women”; Readings TBD
   Journal: Nguyen Response

Wed, November 13
   Reading: The Broken Country, Paisley Rekdal

Friday, November 15
   Library Session #4: Meet at Library – 1110 MAC (11/15)

WEEK 13 – NOVEMBER 18
Monday, November 18
   Group Presentations: Group #1 and #2

Wed, November 20
   Group Presentations: Group #3 and #4

Friday, November 22
   Group Presentations: Group #5 and #6

WEEK 14 – NOVEMBER 25
Monday, November 25
   Presentation Reflections
   Final Project Workshop

Wed, November 27
   Final Project Workshop

**THANKSGIVING BREAK: Thurs., Nov. 28 - Sun., Dec. 1

WEEK 15 – DECEMBER 2 (CLASS ENDS DECEMBER 5)
Monday, December 2
   Final Projects Presentations

Wed, December 5
   Final Projects Presentations
   Course Reflection