

Syllabus for Arts LEAP  
LEAP 1101 Section 008  
Fall Semester 2020  
BF (Social/Behavioral Science Exploration); (No Pre-or Co-Requisite Required)

Instructor: Dr. Joshua Rivkin  
Email: [joshua.rivkin@utah.edu](mailto:joshua.rivkin@utah.edu)  
Course Hours: 2pm – 5pm (Zoom via Canvas)  
Office Hours: MW 11-12pm (Zoom) & by appointment

Peer Advisor: Bryce Fairbanks: [Bryce.T.Fairbanks@utah.edu](mailto:Bryce.T.Fairbanks@utah.edu)  
Library Instructor: TBD

**Course Description:**

We'll examine 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, urban spaces, xenophobia, sexism, and racism, outsider experiences, 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**

- Improve students' ability to read and interpret social science research and texts
- Improve students' knowledge of, and ability to read and interpret, works of art
- Improve students' ability to communicate ideas clearly in speech and writing
- 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
- Develop oral presentation skills

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 Grading**

Weekly Assignments	30%
Artist Presentation ( <i>There, There</i> )	20%
Short Research Paper ( <i>Evicted</i> )	20%
Group Presentation	25%
Final Reflection Essay	5%

### *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 or lower, I do not grade up. That means if you have a 93.4%, you receive an “A-”.

### **Required Texts:**

The three main texts listed below are available at the University Bookstore:

*There, There* –Tommy Orange

*Evicted* – Matthew Desmond

*They Say, I Say* – Gerald Graff and Cathy Birkenstein

Selected essays, articles, videos, and handouts will be posted on Canvas and through the library. You can get either the physical texts or ebooks, though my strong preference is that you get the physical books.

### **Class Participation**

This is a discussion based course. There are no shortcuts to engagement with our texts in an ongoing way. Every class is an ongoing experiment, a chance to try new things. This class is no exception. We will have Zoom meetings every Wed. at our scheduled class time, which is 2 -5 pm which you are expected to attend.

If you miss class, you are responsible for the covered material. You will need to watch the recording and write a short response to the conversation. We will use Zoom to discuss texts and dig deeper into course related material. No points will be awarded for in-class participation,

but coming to our Zoom meetings will definitely help you, so please come!

In addition to our Zoom class, you should plan on logging onto Canvas **at least** x3 a week.

## **Weekly Assignments**

Each week, you will have assignments due for this class.

Why?

The point of the weekly assignments is to incentivize close reading, to provide a venue for reflection on our texts and the questions they raise, and to thereby promote learning outcomes. The assignments are also a way to build conversation between students and to critically examine arguments and ideas. m

How do I know what is due and when? Every week, go to Canvas and take a look at your weekly assignments before you do the required reading. Sometimes you will be asked to participate in a group discussion. Entries in “Discussions” are always public. You also may be required to read at least one other student’s post and write a brief comment on it. Sometimes you will be asked to complete quizzes, reading/reflection questions, and so on. I also sometimes assign collective work—i.e., work that you do together with classmates—on apps such as Perusal, which allow us to annotate texts together. Instructions for each submission are available on Canvas. Each assignment has its own unique specifications.

When are assignments due?

Check Canvas for details. The rule is this: **shorter assignments are due on Mondays and/or Wed and /or Fridays at noon.**

These are always due before class on Wed (2pm) and at the same time on Monday. I built in a 5-minute window to assignments due at 12pm, so you have until 12:05 to submit. After the window closes, you will not be able to submit and will need to get in touch with me to open the assignment. I give extensions for any good reason, including illness and work-related responsibilities.

## **Major Assignments**

*Tentative*

### **Artist Presentation –*There, There***

One of the important skills we'll work on in this course is the ability to close read a range of texts, everything from scholarly articles to visual art to documentaries. For this short, individual presentation, you will present on the work of an artist whose work connects to the themes and ideas in *There, There*. Your presentation should offer a brief biographical summary of the artist (or

collective) before analyzing a single work or project. At the end you must share how you think looking at this work closely changes or expands your understanding of the ideas in *There, There*. As part of your research, you must include at least one review from a reliable source of the artist's work in your presentation. You are welcome to bring in other outside sources, but what's most important here is how you engage with the single work or performance. I'll provide a list of possible artists, though others can be covered but must be approved *in advance*.

You will prepare either an Adobe Spark or Powerpoint or other visual presentation to be shared during our Zoom class. The presentation will be 5 min. A short written reflection will be part of the grade for this as well as other shorter preparatory assignments.

Presentation Practice: September 30

Presentation Due: October 7

### **Research Essay on *Evicted***

Have you ever noticed that academic and monographs are usually filled with footnotes. This essay will help you understand why and how, by carefully reading the text and these notes, you can look for clues about the larger conversations and argumentative landscape.

You will explore and analyze a scholarly conversation in the book *Evicted* by taking one (or two) pages of the footnotes and finding 3-4 sources Desmond quotes. At least 2 of them must be scholarly articles or books. Track down each of these sources and annotate / read them. We'll discuss best practices, including how to quickly read academic monographs and longer sources.

The next step of this assignment will be to write an essay (4-5 pages) in which you present how Desmond's ideas fit within these other sources. What is the relationship between these sources and Desmond's text? How do his arguments compete or coincide with the claims of the sources? The short paper is a chance to practice your research skills, your skills of summary and analysis, and understanding the nature of scholarly conversations and debates.

Rough Draft for In-Class Workshop: November 4

Final Draft Due: November 11

Revision: December 2

### **Group Presentations**

A significant part of each LEAP class is the opportunity to collaborate with your classmates. Your group and individual presentation will be a chance to bring together some of the theoretical conversations about the fine arts and social sciences. The choice of what to present on is up to each group but it must be narrow in focus and directly related to our class discussions and texts. You will begin by thinking about some of our course themes in the context of different fields of

social science including psychology, sociology, political science, economics, etc. The presentation must also include one close reading of an artwork (broadly defined) that can be understood in a new or deeper way in light of your research.

Groups will be 2-3 students, depending on the size of the class. The group presentation will have several parts including preparatory and reflective work. Each group will turn in a project proposal in which they describe their research question, their primary work, and the format of the presentation. Members of the group must also turn in an annotated bibliography with at least 5 scholarly sources. Slides for the presentation must be turned in the week before the presentation.

The recorded presentation must include a powerpoint (or acceptable alternative) that is no more than 10 minutes and shared on Canvas and watched ahead of class.

A 10-15 min Q&A during our Zoom class will follow.

Due: November 25

### **Final Personal Essay Reflection**

In this essay (3 pages) you will reflect on the course themes and ideas within your own life and experience. In this first person “I” essay you do not have to conduct new research but should draw on the work you've done for your other assignments. Your essay should have a thesis although probably not a thesis statement. In addition to your own thoughts, attitudes and experiences, feel free to cite any of the reading you have done for this class. This essay will require *insight* on your part. You are encouraged to “dig deep,” to examine your attitudes and actions, the significant challenges you may have faced and what you might do differently if you could. You may want to consider how you have grown personally or academically and what made that growth possible. Be honest with yourself and the reader. While a reflective essay is necessarily about past experiences, your conclusions should emphasize their potential effects on the future.

Due: December 2

### **Library**

Each of the LEAP classes has an embedded librarian. Over the course of the semester there will be 4 virtual library sessions. It is essential that you attend these sessions as they will allow you to successfully complete the research for the papers and presentations. More details to follow.

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### **University & Course Policies**

**Academic Honesty:** All work submitted for this class must be your own and written for this class. All work must be original for this class and not a recycling or revision of a project or essay from a previous class or assignment. With instructor permission you can build on an assignment from previous course.

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>. 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 claim someone else's idea(s) as your own. Evidence of plagiarism will be assigned a zero, and the student's action will be reported to the Dean.

**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 alternative 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](http://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(COPS).

***COVID-19 Campus Guidelines.***

Students are required to self-report if they test positive for COVID-19. To report, please contact: COVID-19 Central @ The U 801-213-2874 [coronavirus.utah.edu](http://coronavirus.utah.edu)

To reduce the spread of COVID-19 on campus, face coverings are required in all in-person

classes for both students and faculty. Based on CDC guidelines, the University requires everyone to wear face coverings in shared public spaces on campus. If you repeatedly fail to wear a face covering in class, you may be referred to the Dean of Students for a possible violation of the Student Code.

Some courses may require attendance due to hands-on coursework. Please read the syllabus and attendance requirements for the course thoroughly.

Some students may qualify for accommodations & exemptions from these guidelines through the Americans with Disabilities Act (ADA). Accommodations should be obtained prior to the first day of class.

If you believe you meet these criteria, contact:

Center for Disability & Access

801-581-5020

disability.utah.edu

162 Union Building

200 S. Central Campus Dr.

Salt Lake City, UT 84112

**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 online office hours or, if necessary, at another arranged time. Every student is entitled to a meaningful and stimulating learning experience.

**Email Policy:** I am available by email to answer course-related questions. You can request a meeting for any reason! Just email me and let me know. Please give me at least 24 hours to respond to your message. Please use the greeting “Dear Dr. Rivkin” when emailing me.

**Respect and Inclusion:** I aim to create a community that is inclusive and collaborative. I require each student is polite and respectful of each other, even when confronted with conflicting points of view. Our conversations, especially around highly charged subjects like race and gender, may not always be easy; it is my expectation that each member of our community, including myself, will listen and respond to each other with patience and care and respect. My hope is these difficult conversations deepen our understandings of multiple perspectives – whatever our backgrounds, experiences, or positions.

## **WEEK 1 – AUGUST 24**

Course Introduction  
Review of Major Assignments  
Record Introductions via Kaltura: Share favorite art piece(s)

## **WEEK 2 – AUGUST 31**

What is Close Reading? What is “Predatory Reading”?

Readings on Graffiti and Social Practice  
Watch: *Style Wars*

Productive Dialogue & Disagreement  
Readings from *They Say, I Say*, “Entering Class Discussion” “Entering Conversation about Literature”

## **WEEK 3 – SEPTEMBER 7**

Reading: *There, There*, 1-79

Qualitative and Quantitative - Social Science Research

TBD Readings from *They Say, I Say*, Writing About Literature

## **WEEK 4 – SEPTEMBER 14**

Reading: *There, There* 79 – 155

Reading: “Predatory Reading”; TBD Readings from *They Say, I Say*,

Fryberg, Stephanie A., Hazel Rose Markus, Daphna Oyserman, and Joseph M. Stone. "Of Warrior Chiefs and Indian Princesses: The Psychological Consequences of American Indian Mascots." *Basic and Applied Social Psychology* 30.3 (2008): 208-18.

## **WEEK 5 – SEPTEMBER 21**

Reading: *There, There* 155 – 252

Reading: from *The Art of Protest*, TBD

## **WEEK 6 – SEPTEMBER 28**

Reading: *There, There*, 252 - end

Watch: *Real Injun* (2009)

## **WEEK 7 – OCTOBER 5**

*There, There* Artist Presentations

Watch: "Race: Power of an Illusion -- Housing"

<https://vimeo.com/133506632>

Listen: In the Thick Podcast: "Legacy of Redlining"

<https://www.stitcher.com/podcast/in-the-thick/e/58884945>

## **WEEK 8 – OCTOBER 12**

Reading: *Evicted*, p 21- 79

## **WEEK 9 – OCTOBER 19**

Reading: *Race for Profit (excerpt)*; *Color of Law* (excerpt)

Reading: *Evicted* Chapter 7 & 8; p 80-107

## **WEEK 10 – OCTOBER 26**

Reading: *Evicted* Ch 10 & 11

Reading: from *The Art of Protest* TBD

## **WEEK 11 – NOVEMBER 2**

Reading: Reading: *Evicted* Ch 23 & 24

Reading: *They Say, I Say* and from *Stylish Academic Writing*

<https://www.jstor.org/stable/j.ctt2jbw8b.7>

Writing Workshop – Draft of Short Research Essay on *Evicted* - Due November 4

## **WEEK 12 – NOVEMBER 9**

*Evicted – Epilogue*

Short Research Essay on *Evicted* - Due November 11

Group Presentation Collaboration Time

**WEEK 13 – NOVEMBER 16**

Watch: *Owned: A Tale Of Two Americas* (2018) and *The Big Short*

Presentation Collaboration Time – Meetings with Slides

**WEEK 14 – NOVEMBER 23**

Group Presentations – Due November 25

**WEEK 15 – NOVEMBER 30**

Group Presentation, Continued...

Reading: TBD Selection of Personal Essays

Course Reflection - Final Reflection Essay – Due December 2