PARTICIPATORY ART AND SOCIAL PRACTICE

SEMESTER: SPRING 2019

VENUE: MIT B49

TIME: MW 12:30-3:00
Course Description:

In this production class, students will study and produce relational works, eco-installations, and/or participatory art. Following in-depth readings, in-class discussions and excursions out and about Milwaukee, they will collaboratively propose and make three thematic pieces in the public sphere, at least one of which will be displayed as part of an exhibition at the close of the semester (either as a standalone art object, or documentation of a piece performed during the semester). Class time will focus on conceptual discussions for proposals, and critiques, then take to the streets with site-specific, site-conditioned, appropriative, participatory and/or interventionist art.

Course Goals:

Social practices in art have become not only common in gallery/museum as well creative research settings, but an important part of most disciplines: metals, print, digital, fibers, ceramics, photography, sculpture, painting/drawing, design, art education and more. In this class we will study the intentions of, and predecessors to, various forms of participatory installation, performance and interventionist art, for example Minimalism, Situationism, happenings, the avant-garde, activated spectatorship, appropriative and re-mix art, and research creation. We will write proposals and draw sketches for our own work in these fields, and put several into practice. Projects will be both individual and collaborative, and across student majors and disciplines, so that students learn the skills and language necessary to introduce social practices into their own practices.

SECTION ONE: CATALOGUE DESCRIPTION AND LEARNING OBJECTIVES

Catalogue Description:

Students study installation and eco-art, participatory art and social practice, and incorporate contemporary concepts and their strategies into individual and collaborative work.

Notes:
Counts as repeat of Art 327, Art 315 and Art 509 w/similar topic. Prereq: jr st, admis to Inter-Arts/IAT prog or Art & Design prog; or cons instr.

Course Learning Objectives:

Students will be able to
• implement situationist and guerrilla art tactics;
• apply interventionist strategies to more traditional forms;
• speak relational aesthetics theory and language;
• engage antagonism and artificiality as arts process methodology;
• produce around issues and histories of copyright, open source, creative commons and free culture;
• write proposals for creative work;
• document their work and use auto ethnography as a research tool;
• plan and manage installations and performances; and,
• critique social, conceptual and aesthetic themes in socially participatory art to speak the critical languages for discussing contemporary art more generally.
1. **Students with disabilities.** The University of Wisconsin Milwaukee supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12) require that students with disabilities be reasonably accommodated in instruction and campus life. Reasonable accommodations for students with disabilities is a shared faculty and student responsibility. Students are expected to inform faculty [me] of their need for instructional accommodations by the end of the third week of the semester, or as soon as possible after a disability has been incurred or recognized. Faculty [I], will work either directly with the student [you] or in coordination with the Accessibility Resource Center to identify and provide reasonable instructional accommodations. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA. [http://uwm.edu/arc/](http://uwm.edu/arc/)

2. **Religious observances.** Accommodations for absences due to religious observance should be noted. [http://www4.uwm.edu/secu/docs/other/S1.5.htm](http://www4.uwm.edu/secu/docs/other/S1.5.htm)

3. **Students called to active military duty.** Accommodations for absences due to call-up of reserves to active military duty should be noted. [http://uwm.edu/active-duty-military/](http://uwm.edu/active-duty-military/)

4. **Incomplete.** A notation of "incomplete" may be given in lieu of a final grade to a student who has carried a subject successfully until the end of a semester but who, because of illness or other unusual and substantiated cause beyond the student's control, has been unable to take or complete the final examination or to complete some limited amount of term work. [https://www4.uwm.edu/secu/docs/other/S_31_INCOMPLETE_GRADES.pdf](https://www4.uwm.edu/secu/docs/other/S_31_INCOMPLETE_GRADES.pdf)

5. **Discriminatory conduct.** Discriminatory conduct will not be tolerated by the University. It poisons the work and learning environment of the University and threatens the careers, educational experience, and well-being of students, faculty, and staff. [https://www4.uwm.edu/secu/docs/other/S_47_Discrimina_duct_Policy.pdf](https://www4.uwm.edu/secu/docs/other/S_47_Discrimina_duct_Policy.pdf)

6. **Title IX/Sexual Violence.** Title IX is a federal law that prohibits sex discrimination in education program or activities, and UWM policy prohibits such conduct (see Discriminatory Conduct, above). This includes sexual violence, which may include sexual harassment, sexual assault, relationship violence, and/or stalking in all educational programs and education-related areas. UWM strongly encourages its students to report any instance of sex discrimination to UWM’s Title IX Coordinator (titleix@uwm.edu). Whether or not a student wishes to report an incident of sexual violence, the Title IX Coordinator can connect students to resources at UWM and/or in the community including, but not limited to, victim advocacy, medical and counseling services, and/or law enforcement. For more information, please visit: [https://uwm.edu/sexual-assault/](https://uwm.edu/sexual-assault/)

7. **Academic misconduct.** Cheating on exams or plagiarism are violations of the academic honor code and carry severe sanctions, including failing a course or even suspension or dismissal from the University. [http://uwm.edu/academicaffairs/facultystaff/policies/academic-misconduct/](http://uwm.edu/academicaffairs/facultystaff/policies/academic-misconduct/)

8. **Complaint procedures.** Students may direct complaints to the head of the academic unit or department in which the complaint occurs. If the complaint allegedly violates a specific university policy, it may be directed to the head of the department or academic unit in which the complaint occurred or to the appropriate university office responsible for enforcing the policy. [https://www4.uwm.edu/secu/docs/other/S_47_Discrimina_duct_Policy.pdf](https://www4.uwm.edu/secu/docs/other/S_47_Discrimina_duct_Policy.pdf)
9. Grade appeal procedures. A student may appeal a grade on the grounds that it is based on a capricious or arbitrary decision of the course instructor. Such an appeal shall follow the established procedures adopted by the department, college, or school in which the course resides or in the case of graduate students, the Graduate School. These procedures are available in writing from the respective department chairperson or the Academic Dean of the College/School. http://www4.uwm.edu/secu/docs/other/S28.htm

10. LGBT+ resources. Faculty and staff can find resources to support inclusivity of students who identify as LGBT+ in the learning environment. http://uwm.edu/lgbtrc/

11. Other. The final exam requirement, the final exam date requirement, etc. http://www4.uwm.edu/secu/docs/other/S22.htm

Health Insurance:

It is strongly recommended that all students have health insurance that includes emergency room and hospitalization coverage. The UWM Student Association offers a Student Health Insurance Plan http://www4.uwm.edu/studentorg/sa/executive/student_health_insurance.cfm which covers most major medical illnesses or injuries. The University does not provide blanket medical coverage to students. Students are strongly encouraged to secure their own health insurance, either through their parents, the Student Health Insurance Plan or some other program.

Copyright:

Copyright is a form of protection provided by the laws of the United States (title 17, U.S. Code) to the authors of “original works of authorship,” including literary, dramatic, musical, artistic, and certain other intellectual works. This protection is available to both published and unpublished works. Section 106 of the 1976 Copyright Act generally gives the owner of copyright the exclusive right to do and to authorize others to use their materials. You must get permission to use copyrighted original works of authorship if you plan to make your project available to the public in any way. For more on gaining permission see: http://www4.uwm.edu/ltc/copyright/getting-permission.cfm

Plagiarism:

Plagiarism will not be tolerated. Information on plagiarism and other forms of academic misconduct can be found at http://www4.uwm.edu/acad_aff/policy/academicmisconduct.cfm

Drops:

Please see the Registrar’s Calendar for deadlines for drops: http://uwm.edu/registrar/students/dates-deadlines/adddrop-deadlines-chart/.

Special Needs and Questions:

If you need accommodations in order to meet any of the requirements for this course, please contact me as soon as possible. Feel free to visit me during my office hours to discuss assignments or any questions or comments you have.
Special Course Fee Op Out:

If a student wishes to opt-out of the College acquiring their program materials, a student may contact Nicole Ridgway on or before 01/25/2019; if no contact is made by that time, the student will be deemed to have opted-in. Students opting out of the Special Course Fee will be personally responsible for acquiring all these materials used in the group projects. Note that materials may cost significantly more when not obtained through the College, or as bulk purchase.

SECTION THREE: CLASS INFORMATION, POLICIES AND REQUIREMENTS, GRADE INFORMATION

Readings:

Required Textbooks:

*Participation*, edited by Claire Bishop

*Artificial Hells*, by Claire Bishop

All additional readings will be available via the seminar D2L site, unless otherwise noted (if they are, for example, online).

Equipment:

There is no digital equipment provided for this class nor required, however, a laptop computer (Windows or Mac), camera (moving and still) and voice recorder may be useful. If you do not own any of these you may borrow them from the Media Library (http://uwm.edu/libraries/media/media-equipment-for-loan/).

Required Materials/Supplies:

~ sketchbook or notebook
~ access to computers with word processing software and documentation editing tools (all students will have access to the DSP Lab, which comes with all standard Mac OS X software, MS Office, the Adobe CS5 suite, Final Cut Studio and Adobe After Effects, amongst many other editing applications)
~ performance and art construction supplies as needed
~ warm clothes for our trips in the outdoors!

Software:

There is no single software mandated for this course — documentation and multimedia should use the platforms that you have already worked with and are comfortable using.

Attendance:

All students are expected to come to every class, to come on time, and to have done their Required Readings/Assignments for that class. Attendance is mandatory because of the nature of this class which involves collaboration, emphases group discussions, critique, in-class presentations.
You will be allowed 3 unexcused absences; each additional absence after that will lower your grade by a 1/3 (i.e. from A to A-). Students must have the necessary materials and be ready to work when class begins. 3 lates = 1 unexcused absence (see above).

If you are not able to attend class due to illness, religious holidays, family circumstances or other issues, please be sure to inform me as soon as possible. An official letter (doctor’s note, court note etc) is required for an excused absence. Excessive absences from illness require you to contact the chair’s office regarding your situation.

**Deadlines and Critiques:**

Each project has a due date announced when the project is assigned, at which point we’ll begin our class critiques. Projects not available for critique will be considered late and downgraded one full letter grade for each class day it is late.

**Project Assignments:**

Each project is presented in class for brainstorming and critique. They are judged based on your own descriptions, with a concentration on technique, conceptual framework and aesthetic interest. It is suggested that you keep notes of both faculty and peer comments and insights.

Extensions cannot be granted for group assignments.

**Cancellation of Class:**

Classes are sometimes canceled due to weather conditions or emergencies. This information will be on the university web site, and/or in your email inbox. I will be in touch over email regarding changes to the syllabus, including due dates for assignments, should this occur.

**Email and Consultations:**

Email is the fastest way to get in contact with me. I will respond within two working days of receipt. Please adhere to basic rules of etiquette and be sure to put your key query or issue in the subject line. My email address is ridgwayn@uwm.edu.

I will be available for two hours every week for consultations. Please email me with your request or catch me after/before class to make an appointment.

**Assignments:**

There will be extensive discussion surrounding the expectations of each project and proposal for class, as well as feedback from myself and the class.

This class will follow cycles of: readings and discussions, art work presentation, experimental collaboration, team proposals, and team projects. Each cycle we will discuss readings, followed by either brief presentations of artists that fit that readings’ themes, a public experiment or enactment of a proposition by the students in class, a collaborative project run by one of the student groups (assigned early in the semester), or a team proposal for a large-scale work.
There will be a number of shorter propositions and experiments and these will be undertaken in small groups formed on an ad hoc basis in that specific class. The breakout groups for small group discussions will also be formed on an ad hoc basis every class.

There will be three larger group projects, everyone will be assigned to one group. This group will also undertake the gift proposition. These will be called “project groups.”

The projects undertaken by the project groups will be evaluated based on the ethico-aesthetic principles and artistic strategies discussed in class, as well as in the assigned readings.

There will be group presentations (the “presentation groups”) made up of 3-4 students. These groups should choose an artist and present a series of their works or choose a theme that is opposite given our readings/discussions/experiments and works that correspond to that theme. How the class discussions, readings, experiments relate to the work under discussion, and what is at stake is important. It is up to the group to arrange the presentation, decide on how to break up the time allotted, how to divide up the content amongst group members (20-25 minutes).

For the three larger collaborative projects/experiments/propositions (undertaken by the “project groups”) each group should come with at least three proposals for a project that will incorporate the whole class. The group proposals will start with a short (no more than 5 minutes) presentation of a work, or some works, that they have undertaken in their studio practice that may relate to topics raised in the class, or that they may want to develop based on the issues from our readings and discussions. Each group will then present at their proposals for a group work.

Following these initial presentations, the class brainstorm with the group to devise a project, or an intervention or installation that the entire class may work on with you, for one 2-1/2 hour slot of class time.

This is a great responsibility as much as it is a gift: each small team of collaborating students will have more than a dozen other students and a professor at their disposal to perform, set up, or otherwise engage with the public in some way. Make sure everyone is happy and having fun and feeling good about their work, and that you take advantage of this opportunity. Be careful to assign some of your classmates to help document the work.

Every group must document their projects (photo, film, material archives, etc), and feel free to use this on their web site or in print portfolios. Graduate students in the class will be nominated as project managers for these group projects.

Each student will have the opportunity to work on one final project that may be an expansion or deepening of one of the group projects, propositions/experiments, or something entirely new. These will be collaborative and will emerge out of class presentations and critiques.

All undergraduate students will submit a 5-8 page visual auto-ethnography that addresses their learning throughout the class (this should include a reflection on all aspects of the class: readings, discussions, presentations, experiments, and projects). You should include at least three images. For graduate students the auto-ethnography should be 8-12 pages. See pages 15-16 below for a detailed prompt and evaluation checklist.
A short response to the readings (200-300 words undergrads, 350-450 graduates) to be posted by 9:00 a.m. on the morning that the reading is discussed. This should address what you have understood the central argument of the reading to be, or aspects of the case studies addressed that you found interesting, and any questions you may have about the reading. These Short Reading Journals are worth 2 points each and at least nine should be undertaken, while one can be revised.

Graduate Students:

All graduate students are expected to meet with the professor individually during the course of the semester to discuss their projects and goals, to strategize how the skills they are learning will best fit into their larger practice and how we can best facilitate that trajectory of thinking and making. It is their responsibility to ensure the documentation of the group projects is posted.

Each graduate student will also run one 2 1/2 hour lecture/workshop/field visit during the semester.

Credit Hours Information:

F2F Meetings: ~5 hours per week (~70 hours total)
Group Work Outside of Class: ~8 hours per month (24 hours total)
Reading Journals and Auto-Ethnography: ~16 hours over the semester
Readings and Presentation Preparation: ~ 35 hours over the semester

Grading Scale:

The numerical-letter scale I am working with is as follows:

A (95-100); A- (90-94); B+ (85-89); B (80-84); B- (75-79); C+ (70-74); C (65-79); C- (60-64); D+ (55-59); D (50-54); D- (45-49); F (0-44).

Mark Breakdown:

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<thead>
<tr>
<th>Assignment</th>
<th>Undergraduate</th>
<th>Graduate</th>
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<tbody>
<tr>
<td>Participation and Discussion (Includes Lecture/Field Trip for Grads)</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Reading Journals</td>
<td>20</td>
<td>20</td>
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<tr>
<td>Artist Presentations Group (collaborative grade)</td>
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<td>10</td>
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<tr>
<td>Your Group Project with Documentation (collaborative grade)</td>
<td>20</td>
<td>20</td>
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<tr>
<td>In Class Propositions/Experiments</td>
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<td>10</td>
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<tr>
<td>Final Project</td>
<td>15</td>
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<tr>
<td>Auto Ethnography</td>
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SECTION FOUR: CLASS AND ASSIGNMENT SCHEDULE

(Please note: This calendar is subject to change depending on the progress of the class and other learning opportunities that may arise during the semester. Note too, that we will be discussing artists and artworks, as well as watching screenings or view short video clips throughout the semester. After class all PowerPoints/keynotes and mp4’s or url’s will be posted on D2L.)

Wednesday 01/23

Introductions, Overview of Work and Projects and Expectations

Brainstorm: Thematics and Clusters

First Proposition: Wanting

Second Proposition: Telling

Homework: *Installation Art: A Critical History* by Claire Bishop, read both the Introduction and Chapter One (Histories and Definitions and Case Studies).

Monday 01/28

Initiate: Interventionist Strategies List (an ongoing list for brainstorming / critical purposes)

Decide: Groups for Collaborative Projects 1, 2 and 3 (“Project Groups” of 7 or 8 people)

Decide: Groups for Presentations (“Presentation Groups” of 3 or 4 people)

Discuss: Clare Bishop

Brainstorm: Experiment 1 as a class — spatialized or repetitive Guerrilla art (in Union or outside or elsewhere); decide on one project or teams with projects; discuss tasks involved in both the piece and its documentation.

Meeting: Collaborative Project Groups 1, 2 and 3

Wednesday 01/30

Discuss: Finish Bishop “Installation Art”

Experiment 1: Break into teams or work as a class to complete the formulation of Experiment 1.

Meeting: Presentation Groups

Homework: Bring everything necessary for Experiment 1 and it’s documentation.
Monday 02/04

Experiment 1: Venture forth and make, play, engage, invite and document.

Discussion: Back in class discuss what we enjoyed, learned, succeeded at, failed at, think going forward with regards to Experiment 2.

Homework: Read Chapters 2 and 3 of *Artificial Hells* by Claire Bishop, “A Genealogy of Participatory Art” by Boris Groys, and “Time Capsule” by Lucy Lippard (from Art and Social Change, pp 408-42.) *(Histories and Definitions and Case Studies)*

Wednesday 02/06

Discussion: Clare Bishop, Boris Groys and Lucy Lippard

Homework: Read Chapter 7 and 9 of *Artificial Hells* by Clare Bishop *(Terms and Approaches)*

Monday 02/11

Discussion: Discussion of Clare Bishop

Homework: Read “Invisible Theatre” (pp. 122-126 in *Artificial Hells*), Parts 1-3 of Introduction, “Critical Interventions: The Meanings of Praxis” by Deborah Mutnick and “Tactical Carnival: Social Movements, Demonstrations and Dialogical Performances” by L.M. Bogad in *A Boal Companion* *(Cohen and Schutzman)* *(Provocation and Rehearsal for Revolution)*

Wednesday 02/13

Discussion: Readings on Augusto Boal

Experiment 2: TBC (brainstorming thematics, materials, locations, topics, approaches etc.; decide on project/s broadly, drawing of on readings and case studies).

Homework: Each “Project Group” to bring a material proposition or gift for another “Project Group.”

Monday 02/18

Proposition: Share materials and gifts, and activate/be activated, document.

Discuss: Material proposition/gift activation, share documentation.

Experiment 2: Complete formulation of Experiment 2.

Homework: Bring everything necessary for Experiment 2 and it’s documentation.

Wednesday 02/20

Experiment 2: Complete preparation; decide on tasks and documentation, and venture out into the world *(bring documentation tools!)*
Discussion: Follow up Experiment 2, what we learned, what failed, what we should consider going forward.


**Monday 02/25**

Discussion: Play and Politics Readings


**Wednesday 02/27**

Discussion: Jean-Luc Nancy and Ignaas Devish

Presentation: “Project Group One” — Presentation (see above)

Project Brainstorming: “Project Group One”

**Monday 03/04**

Group One: Finish preparation and do public installation/instantiation or present documentation (if project takes place at another time or place — this must be discussed with me first, and if we need to take a field trip, this needs to be organized in advance).

Discussion: Follow Up Collaborative Group Project One


**Wednesday 03/06**

Discussion: Patrick Murphy and Grant Kester

Presentation: “Project Group Two” — Presentation(see above)

Project Brainstorming: Group Two

**Monday 03/11**

Group Two: Finish reparation and do public installation/instantiation or present documentation
(if project takes place at another time or place — this must be discussed with me first and if we need to take a field trip this needs to be organized in advance).

Discussion: Follow Up “Project Group” Two

Homework: Read Clare Bishop, “Viewers as Producers,” in Participation and Jacques Ranciére, “The Emancipated Spectator” (there are a number of artists writing about their work and their engagement with Ranciére’s writings that precede the article, and if you have time I would recommend reading these for case studies, and for ideas for projects). (Spectators)

Discuss: Field Visits/Workshops

Wednesday 03/13

Discussion: Clare Bishop and Jacques Ranciére

Presentation: “Project Group Three” — Presentation(see above)

Project Brainstorming: Group Three

*********************************************************** UWM Spring Break 03/16-03/24 ***********************************************************

Monday 03/25

Group Three: finish preparation and do public installation/instantiation or present documentation (if project takes place at another time or place — this must be discussed with me first and if we need to take a field trip this needs to be organized in advance).

Discussion: Follow Up “Project Group Three”

Discuss: Field Visits/Workshops

Wednesday 03/27

Graduate Lecture/Work Session/Field-Site Visit

A visit to a participatory project or installation, a workshop that builds on the concepts and proportions we have encountered, and artist talk, or a field visit to somewhere that addresses some of the concerns and thematics of the class: Growing Power, AWE — Artists Working in Education, or Pfister Narrator/Tour

Monday 04/01

Graduate Lecture/Work Session/Field-site Visit
Wednesday 04/03

Graduate Lecture/Work Session/Field-site Visit

Homework: Proposals and Propositions for Final Group Project Four — these may be submitted by a group or an individual (may be entirely new proposals-propositions, or they may grow out of and develop any Experiments/Propositions/Projects undertaken thus far).

Monday 04/08

Proposals and Propositions: Final Group Project Four

Homework: Read Mustafa Emirbayer, “Manifesto for a Relational Sociology,” (pp. 281 to top 290), Didier Debaise, “What is Relational Thinking?” (Relational Thinking)

Wednesday 04/10

Discussion: Mustafa Emirbayer and Didier Debaise

Finalise: Projects and Groups for Final Project Four


Monday 04/15

Discussion: Relational Art Readings

Homework: From now on we are going to be looking at the writings of artists or descriptions of projects to both expand our sense of the history, range, problematics and achievements of participatory and social art, as well as be provoked to think about our projects in other ways, and about the question of what “remains” or what is “exhibited” or what possible approaches to “documentation” there might be. The “Group Presentations” will deepen our encounter with these questions.


Wednesday 04/17

Discussion: Provocations and Propositions

Work Day: Project Four

Homework: Read Allan Kaprow, “Notes on the Elimination of the Audience,”

**Monday 04/22**

Discussion: Provocations and Propositions

Screening: Various

**Wednesday 04/25**

Presentations: Project Four Progress Report and Work Day


**Monday 04/29**

Discussion: Provocations and Propositions

2 Group Presentations: Artworks (see above)

Homework: Read Clare Bishop, Conclusion to Artificial Hells, Tom Finkelpearl, “Interview with Mierle Laderman Ukeles,” from The Art of Participation: 1950 to Now (Provocations and Propositions for Work)

**Wednesday 05/01**

Discussion: Provocations and Propositions

2 Group Presentations: Artworks (see above)

Screening: Various

Meeting: Group Four Project/s

**Monday 05/06: Work Day: Exhibition-Documentation Preparation Project Four Complete**

**Wednesday 05/08 or Friday 05/10: Final Project**

**Wednesday 05/15: Due: Visual Auto-Ethnography, 5:00 p.m. on D2L**
ADDENDUM
UW LEARNING GOALS, GER, OWC-B STATEMENT AND ASSIGNMENT

Art 509 (Participatory Art) is a General Education Requirement course that meets the Oral and Written Communication Requirements, Part B (an advanced three credit course with significant written and oral components), certain UW System Learning Goals, and some GER Arts Criteria.

GER Arts Criteria and Objectives

1. In this seminar/studio class the various propositions, experiments and group projects facilitate learning through the conscious use of skill and creative imagination to produce performances and/or installations that engage with the public in an ethical and civil way, that stress values beyond conventional ideas of utility.

2. This seminar/studio class will allow students to create, participate in and interpret works of art; it will encourage them to evaluate, identify, and analyse both their own productions and those of others according to culture, social context, aesthetic principles and philosophical/ethical import. Through the written and creative assignments students will encounter, and put into practice, certain techniques and processes of participatory art.

3. By means of the extensive reading list, the in-class discussions, the presentations that address either a specific artist or a historical or contemporary problematic in the history of participatory art, through the reading journals and auto-ethnography, as well as the putting into practice some of the artistic strategies encountered, this class will allow students to demonstrate a comprehension of historical, philosophical, theoretical and aesthetic perspectives that are central to the emergence of contemporary participatory art.

4. The various propositions, experiments and public group projects will allow students to put into practice their knowledge of particular artistic principles, conventions and methods as they relate to the emergence of participatory art (through, for example, Invisible Theatre exercises, or Situationist derivès, or ecological installations).

5. Overall the class will facilitate the development of strong verbal skills and quantitative analysis of their own and other artworks; they will be encouraged to understand and put into practice various methods for and processes that underlie successful participatory projects; will foster an appreciation of creativity; will focus on the relation of ideas to social structure and require that each student understand the role of values in both action and inquiry.

This will be achieved through, for example, the Visual Auto-ethnography Assignment. All undergraduate students will submit a 5-8 page visual auto-ethnography that addresses their learning throughout the class (this should include a reflection on all aspects of the class: readings, discussions, presentations, experiments, and projects). You should include at least three images. For graduate students the auto-ethnography should be 8-12 pages. All auto-ethnographies must cite at least three sources from the class readings.

Auto-ethnography is a form of self-reflective writing that explores the researcher's personal
experience and connects this to wider aesthetic, cultural, political principles and understandings (criteria 2 and 4).

Auto-ethnography is an approach to creative and artistic research, and writing that analyzes artfully (‘graphy’) personal experiences (‘auto’) in order to understand the experience of learning about, of performing, participatory art (‘ethno’) (criteria 1 and 2). In this auto-ethnography your art’s practice in the class becomes the basis for research, but this is not merely the reporting of personal experience, although it does engage your feeling and thinking capacities at the same time. You must situate your experiences within the theories, ideas, histories, or case studies we have explored, as well as perhaps the social, cultural and ethical contexts in which we undertook to create participation with the public (criteria 1 and 3).

Because writing an auto-ethnography is a holistic endeavor, I do not like to provide a piecemeal rubric breaking down the value of each part of the process/product. However, I do offer a checklist (below) of elements I expect you to include in your essay. Before submitting your essay, ask and answer each of these questions as honestly and thoughtfully as possible, or, better yet, get someone else to do so.

Do you address the prompt i.e. the outline on what an auto-ethnography is as I discussed above? 
Do you extract meaning from your experiences in the class?
Do you have a clear point of view in your reflections?
Is it informed by the theory, ideas, histories and artworks we have encountered in class?
Did you provide some analysis of your sources, your experiences?
Do you consider any ethical issues and resolve them appropriately?
Is there an awareness in the text of the fact that you are writing for an audience?
Do you write with clarity and clear sense of organization in the flow of the text?
Do you write engagingly? Do you use detail? Do the visual aspects enhance the overall story you are telling? (criteria 5)

UW System Shared Learning Goals
This class encourages Creative and Critical Thinking Skills, as well as problem-solving, in the creative and collaborative aspects of the class (goal 2). Through the production of 7 group creative projects that engage with each other and the public, and the final auto-ethnography, students will develop Effective Communication Skills including listening, speaking, reading, writing and information literacy (goal 3). The radically collaborative nature of this course and the very public aspects of participatory art will demand of students that they interact and work with people from diverse backgrounds and cultures and use Intercultural Knowledge and Competencies; that they lead a particular project or contribute support to those who lead in order to ensure the successful completion of the project; and that they empathise with those who are different than they are (goal 4). The nature of participatory art, its history, and emergence out of civic, political, environmental, and ethical concerns, means students will engage with Individual, Social and Environmental Responsibility, ethical reasoning and action (goal 5).

OWC-B Statement
This is an advanced seminar and studio class that emphasises oral and listening skills, while requiring extensive reading and addresses to that reading in writing. It includes 9 assignments: two formal oral presentations (of 20-30 minutes that encompasses both the academic and professional skills required of artists, as well exploring ethico-aesthetic principles and artistic strategies of making),
five collaborative projects (that put into practice the principles and strategies encountered in the readings, that require students work creatively to document their practice and to orally share and critique this with the class); and, two written assignments (one of which will require independent research and which will give participants the option to explore writing and creative research generation skills appropriate to the discipline of art, one of which will allow the participants to assimilate feedback oral and written). The seminar provides consistent semester-long assessment and while it does not mandate an individual consultation for each participant, the studio component of the class will facilitate extensive face-to-face time with the instructor who will work with each small group as an active member, as well as provide multiple opportunities for discussion, feedback, and critique.