

Back to the Future: Time, Space, and the Speculative Power of Visuals

Fort Lewis College ▪ Fall 2023

We must challenge ourselves to remain “faithful and attentive to the ineluctable world of the future which proclaims itself at present, beyond the closure of knowledge . . . which breaks absolutely with constituted normality.” Derrida

Cory Pillen, Ph.D.

[she, her, hers]



136 CSWS



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OFFICE HOURS:

M & T 11:15 – 12:15 PM
or by appointment

Art 370 ▪ Section 1 ▪ CRN 21106

Days & Time: MWF 10:10 – 11:05 AM

Location: Noble Hall 120

Credits: 3 ▪ CRN: 21106 ▪ **Prerequisites:** None

Format: FTF Lecture (physical attendance is expected)

COURSE DESCRIPTION

This course examines aesthetic strategies artists have used to engage time and place in ways that transcend linear chronologies, linking the past, present, and future. It explores, in other words, artists who are reimagining space and time in an effort to reframe the world.

Throughout the semester, we will be addressing art that engages, among other things, science fiction, fantasy, the multiverse, and time travel, as well as themes such as colonialism and privilege. We will also explore some of the roles that archives, monuments, and museums play in our understanding of time, space, and identity.

COURSE MATERIALS & RESOURCES

Canvas: All course handouts, assignment guidelines, and lecture PowerPoints will be posted on Canvas. You are welcome to download documents from this site. Be aware, though, that these materials are copyright protected, which means you can't share or distribute them without authorization (e.g. uploading them to another website or YouTube). If you are unacquainted with Canvas, [Passport to Canvas](#) offers an orientation to the learning management system. For technical help with Canvas contact the 24/7 support hotline (855-971-1611) or submit a HELP ticket in Canvas.

Course Texts: Many weeks, you will be asked to read one or more articles or essays. These readings, which can be accessed through the course modules in Canvas, are essential to class discussion and your understanding of the major themes and issues we will cover in this course. You should read each by the date it is listed on the course calendar.

LEARNING OBJECTIVES AND OUTCOMES

COURSE LEARNING OBJECTIVES & OUTCOMES

This class has several interrelated learning objectives and outcomes that will be assessed through projects, written assignments, and in-class discussion. Upon successful completion of this course, students should be able to:

- address critical, social, historical, and political ideas and perspectives related to futurisms;
- analyze and discuss contemporary works of art in the context of broader aesthetic, social, political, and economic goals and values;
- discuss some of the creative solutions artists have employed in addressing social, artistic, and intellectual problems;
- apply different theories, interpretive strategies, and critical methods for analyzing works of art and architecture;
- formulate relevant arguments about primary and secondary texts;
- communicate effectively about contemporary art and architecture through both writing and discussion;
- define and utilize a range of theoretical and art-historical terminology.

DEPARTMENT LEARNING OUTCOMES

- **Analysis and Critical Reasoning:** Insightfully analyze art and design, both contemporary and historical.
- **Verbal Communication:** Communicate about visual material through critical writing and discussion.
- **Creative Problem Solving:** Generate creative solutions to art problems.
- **Visual Communication** – Utilize techniques, concepts, and materials in the effective production of art.
- **Professional Practice:** Demonstrate functional knowledge of professional practices and processes.

ASSESSMENTS AND GRADING

Your final grade in this class will reflect your achievement on several written assignments and projects. Because class discussion is an important part of this course, participation will also factor into your final grade. Class time will be devoted to discussing each assignment and **detailed guidelines are posted at the end of this document and on the course site in Canvas**. Unless otherwise noted, you should submit all work through Canvas (links to GoogleDocs or similar platforms will not be accepted).

Assignments - 5 @ 10% each

- Post & Respond (Due 9/1)
- Reflection Paper I (Due 9/29)
- Annotation Project (Due 10/9)
- Reflection Paper II (Due 10/20)
- Art, Archives, & AI Project (Due 11/3)

Final Project - 40% (11/6 - 12/8)

Participation & Attendance - 10%

Grading Scale – By %

A	94-100	C	73-76
A-	90-93	C-	70-72
B+	87-89	D+	67-69
B	83-86	D	63-66
B-	80-82	D-	60-62
C+	77-79	F	0-59

Late Work: You should strive to submit each assignment by its due date, which is noted on the course calendar. Getting behind is overwhelming and can derail your ability to make progress toward your learning goals. Meeting the established due dates also allows me to give you feedback in a timely manner. Late assignments are downgraded one-half letter grade per day late (from an A to an A- for example), with a maximum of 25 points off. No coursework will be accepted after 12/8.

Academic Integrity Policy: Poor time management, a lack of self-confidence, or pressure to succeed can lead to decisions that have lasting negative effects. Violations of academic integrity (which include, but are not limited to, cheating on exams or quizzes, plagiarism, copying or borrowing the work of another person, and having someone else do your work) are not permitted and will earn you an automatic F on the assignment or exam. Likewise, an official report concerning the violation will be submitted to the Office of Academic Affairs. If you have any questions related to academic integrity, or are unsure what constitutes plagiarism, please see me. For more information, you should also consult [FLC's definition of academic dishonesty](#).

OTHER COURSE POLICIES & INFORMATION

Course Enrollment and Withdrawal Information:

- If you miss one or more classes during the first week of the semester, you will be disenrolled unless you receive prior approval. This allows students on the waitlist to be added to the course.
- The last day to withdraw from classes with a grade of "CW" (course withdrawal) is XX. This is a college-wide deadline that is not negotiable. To withdraw from a course, fill out the online [Course Withdrawal Form](#). Alternatively, you can visit Skyhawk Station to pick up a form and receive assistance with the process. You do not need my signature to withdraw from the class.
- Note: Students have a lifetime limit of three individual course withdrawals from FLC courses. Withdrawing entirely from a semester (all classes) does not count against your lifetime "CW" limit (semester withdrawal is handled under a different policy and procedure). Please refer to the [Registrar's Website](#) and the [Academic Policies](#) section of the Fort Lewis College Catalog of Courses for more information about course and semester withdrawal policies and procedures.

Classroom Decorum:

- This class is a cooperative endeavor, requiring active participation and consideration for all parties involved. Arriving late to class, leaving class early, texting, browsing the internet, and sleeping in class are

distracting and communicate (whether true or not) a lack of engagement. These actions will influence your participation grade negatively. Likewise, disruptive students will be asked to leave the classroom and counted absent for that day. It is your responsibility to see me regarding any material you missed.

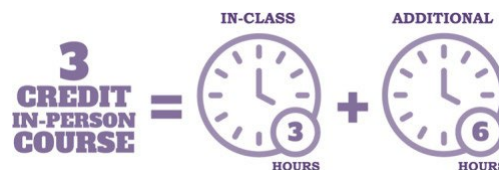
- Artistic production and art historical scholarship, along with teaching and learning, are complex endeavors. They involve the critical exploration of diverse ideas, theories, practices, and movements. Likewise, they engage potentially controversial and emotionally charged issues concerning the human body, sexuality, race, gender, ethnicity, politics, and religion. Embracing the notion that diversity should be recognized, respected, and seen as a source of strength, I welcome (and encourage) debate and dissenting opinions. You are expected, however, to conduct yourself in a manner that ensures a constructive and inclusive learning environment, which means being courteous and respectful of your classmates. It is unacceptable to engage in abusive or intolerant conduct of any kind. Likewise, you should make every attempt to engage each other in a civil exchange of ideas and avoid interrupting another student when they have the floor.

Technology:

- **Requirements:** In order to succeed in this course, you will need access to a reliable computer and Wi-Fi. You should use a computer for 1) any writing assignments done outside of class, 2) retrieving course materials and announcements posted on Canvas, and 3) checking your FLC email account (you should do this daily!!).
- **Regulations:** Smartphones, tablets, and laptops can greatly enhance your learning. They can also be very distracting to those around you. Because of this, during our class time, you should **ONLY** use technology for learning purposes. If you have a personal issue that requires you to be available via phone or email, please let me know before class. You may not record classroom lectures, discussions, and/or activities without my advance permission.

Email Policy: I make every attempt to respond to emails within 24 hours. If you do not receive a response, it is possible I did not get your message. Please send a follow-up email or speak to me in class. **NO written work will be accepted via email without prior approval.** Likewise, please recognize that email is not a fully confidential forum; you should not use email to discuss grades or personal issues you want to keep private.

Credit Hour Statement: One credit hour is equivalent to one hour of guided instruction and a minimum of two hours out-of-class work each week. The typical student in this 3-credit course, therefore, should expect to spend at least nine hours *per week* on course-related work. This includes six hours outside of class completing assignments and other activities that enhance learning.



Land Acknowledgement: It is important to acknowledge that the land Fort Lewis College is situated upon is the ancestral land and territory of the Nuuchiu (Ute) people who were forcibly removed by the United States Government. We also acknowledge that this land is connected to the communal and ceremonial spaces of the Jicarilla Abache (Apache), Pueblos of New Mexico, Hopi Sinom (Hopi), and Diné (Navajo) Nations. It is important to acknowledge this setting because the narratives of the lands in this region have long been told from dominant perspectives, without full recognition of the original land stewards who continue to inhabit and connect with this land. Thank you for your attention and respect in acknowledging this important legacy.

OTHER RESOURCES

ACCESSIBILITY



Fort Lewis College is committed to providing all students a liberal arts education through a personalized learning environment. If you think you have or you do have a documented disability that will need academic accommodations, please call the [Accessibility Resource Center](#) for an appointment as soon as possible – Reed Library, Academic Hub, 970-247-7383.

DIGITAL ACCESS



Laptop Rental: If you do not have a reliable computer, you can rent one through FLC's Information Technology office. For more information, see: [IT TechPack](#).

Campus Computer Labs: Students also have access to campus computer labs. The IT website lists the [computer lab locations and hours](#). Remote access to campus computer labs is also available. For more information, see the [IT home page](#).

Microsoft Office Software: Students can download the suite of Microsoft Apps from FLC's Office 365 portal. See: [IT Software & Training](#)

Technical Assistance: If you need technical assistance, contact the IT Help Desk at 970-247-7444 (8am to 5pm, M-F), email AskIT@fortlewis.edu, or submit an online request at [AskIT](#). Students can also schedule a meeting with [Peer Education's Tech Team](#) for tech help and training.

BASIC NEEDS



It can be hard to focus in class when you are having trouble affording enough food to eat, do not have a safe and reliable place to sleep, and/or are experiencing an emergency or crisis. The [Grub Hub](#) offers several services for accessing basic needs. Join them for daily hot meals and a pantry full of free food, hygiene items, and menstruation products, among other things. They also offer financial assistance for housing insecurity and [resource navigation](#) for public benefits that students are eligible for, such as Medicaid and [SNAP](#) (a free federal food assistance program that can provide up to \$250/month for groceries). They are located in the Student Union, across from the Post Office, and open Monday-Friday, 10am-5pm. Contact Stella Zhu, the Basic Needs Coordinator (mzhu@fortlewis.edu), if you have questions or need assistance.

REACH OUT



If you encounter difficulties and need assistance, it is important to reach out. Please visit me during my office hours, which is time I have set aside specifically to talk with students. I welcome you to contact me outside of that time, though, and will be happy to arrange a different meeting time that accommodates both of our schedules.

The following resources can also offer support and information.

- **Student Wellness:** [Student Wellness Website](#)
- **Peer Wellness Support:** [WellPAC](#)
- **Tutoring:** [Peer Education Center](#)
- **Counseling:** [FLC Counseling Center \(970-247-7212\)](#)

If you or someone else is in immediate crisis, please call the local 24-hour crisis hotline (970) 247-5245, or call the Colorado 24-hour crisis hotline (844) 493-8255, or text "TALK" to 382555.

COURSE CALENDAR

(may be subject to revision)

Week 1: Introductions and Definitions

8/28 (M)	Introductions & Syllabus Overview
8/30 (W)	Definitions
9/1 (F)	The Speculative Power of Images <ul style="list-style-type: none"> • Due: Post and Respond

Week 2: Science Fiction and the History of the Future

9/4 (M)	The History of Science Fiction <ul style="list-style-type: none"> • Read: Roger Luckhurst, "Science Fiction," in <i>The Encyclopedia of Literary and Cultural Theory</i>, eds. Michael Ryan, Gregory Castle, Robert Eaglestone, M Keith Booker (Malden, Massachusetts: Wiley-Blackwell, 2011).
9/6 (W)	The History of Science Fiction
9/8 (F)	The History of Science Fiction

Week 3: Contemporary Futurisms & Alternative Realities

9/11 (M)	Science Fiction and Social Justice – Latinx Futurisms <ul style="list-style-type: none"> • Read: Ken Gonzales-Day, "Latinx Futurisms in (Public) Space," The Latinx Project, NYU
9/13 (W)	Latinx Futurisms
9/15 (F)	Afrofuturism <ul style="list-style-type: none"> • Read: Ekow Eshun, "Introduction: The Art of the Black Fantastic," in <i>In the Black Fantastic</i> (Cambridge, Massachusetts: MIT Press, 2022), 8-28. • Peruse: Afrofuturism: A History of Black Futures, National Museum of African American History and Culture.

Week 4: Contemporary Futurisms & Alternative Realities

9/18 (M)	Afro Futurisms
9/20 (W)	Queer & Feminist Futurisms <ul style="list-style-type: none"> • Read: Tobias VanVeen, "Robot Love Is Queer: Afrofuturism and Alien Love," <i>Liquid Blackness</i> 3, no. 6 (2017): 92–106.
9/22 (F)	Crip Futurities <ul style="list-style-type: none"> • Watch: Laura Forlano, "Crip Futurity, Cyborg Disability and Designing the World Otherwise," ASU School for the Future of Innovation in Society, 2022

Week 5: Contemporary Futurisms & Alternative Realities

9/25 (M)	Indigenous Futurisms <ul style="list-style-type: none"> • Read: Grace Dillon and Pedro Neves Marques, "Taking the Fiction out of Science Fiction: A Conversation about Indigenous Futurisms," e-Flux Journal #120 (Sept. 2021). • Read: Claire Voon, "The Ceramist and the Superheroes," <i>American Craft</i> 83, no 1 (Spring 2023): 22- 29.
9/27 (W)	In-Class Screening: Sections of <i>Rhymes for Young Ghouls</i> (2013), directed by Jeff Barnaby (Canada)

9/29 (F)	Indigenous Futurisms - Wendy Redstar & Archival Explorations <ul style="list-style-type: none"> • Read: Hannah Byrne, "An Introduction to Oral History," Smithsonian Institution Archives, 9 June 2020 • Read: Oral history Interview with Wendy Red Star, 2021 June 10-11, Archives of American Art • Due: Reflection Paper I
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Week 6: Archival Explorations	
10/2 (M)	Primary, Secondary, and Digital Sources
10/4 (W)	Archival Explorations
10/6 (F)	October Mini-Break – No Class

Week 7: Decolonizing Temporal Imaginaries	
10/9 (M)	Quantum Entanglement <ul style="list-style-type: none"> • Read: Heinrich Päs, "Why More Physicists Are Starting to Think Space and Time Are Illusions." <i>Daily Beast</i>, 20 Jan 2023. • Due: Annotation Project
10/11 (W)	Temporal Imaginaries <ul style="list-style-type: none"> • Read: Mark Rifkin, "Indigenous Orientations," in <i>Beyond Settler Time: Temporal Sovereignty and Indigenous Self-Determination</i> (Durham, North Carolina: Duke University Press, 2017), 1-48. • Watch: Lonny J Avi Brooks, Queer Futurism
10/13 (F)	Temporal Imaginaries

Week 8: Superheroes & Social Justice	
10/16 (M)	Superheroes & Social Justice <ul style="list-style-type: none"> • Read: Selections from <i>Moonshot: The Indigenous Comics Collection</i> (Alternate History Comics Inc, 2015)
10/18 (W)	Black Panther & Other Heroes <ul style="list-style-type: none"> • Read: Ute Fendler, "Superheroes for Africa?" <i>Africa Today</i> 65, no. 1 (Fall 2018): 86-105
10/20 (F)	Renee Cox and the Liberation of Aunt Jemima & Uncle B <ul style="list-style-type: none"> • Due: Reflection Paper II

Week 9: Climate Change and Post-Apocalyptic Environments	
10/23 (M)	Climate Change and Post-Apocalyptic Environments
10/25 (W)	Screening: <i>The Northlander</i> (2016), directed by Benjamin Ross Hayden (Canada)
10/27 (F)	Screening: <i>The Northlander</i> (2016) directed by Benjamin Ross Hayden (Canada)

Week 10: Art, Tradition, and Technology	
10/30 (M)	Art, Tradition, and Technology <ul style="list-style-type: none"> • Read: Stephen Duncombe, "Politics in an Age of Fantasy" and "Play the Game: Grand Theft Desire," in <i>Dream: Re-imagining Progressive Politics in an Age of Fantasy</i> (NY and London: The New Press, 2007), 1-27.

11/1 (W)	Futurisms and Virtual Reality
11/3 (F)	AI and the Archive <ul style="list-style-type: none"> • Due: Art, Archives, & AI Project

Week 11: Archival Futurisms Exhibition Project

11/6 (M)	Archival Futurisms and Reflection Exercise <ul style="list-style-type: none"> • Read: Miranda Mims, "Archival-Futurism: Archives as Social Justice," <i>InVisible Culture: An Electronic Journal for Visual Culture</i> 31 (15 November 2020).
11/8 (W)	Exhibition Overview and Planning
11/10 (F)	Project Research

Week 12: Archival Futurisms Exhibition Project

11/13 (M)	Project Research
11/15 (W)	Feedback Session
11/17 (F)	Project Execution

Week 13: Fall Break

Week 14: Archival Futurisms Exhibition Project

11/27 (M)	Project Execution
11/29 (W)	Feedback Session
12/1 (F)	Due: Art Project and Exhibition Text

Week 15: Archival Futurisms Exhibition Project

12/4 (M)	Exhibition Design
12/6 (W)	Installation
12/8 (F)	Installation

Finals Week 12/11 – 12/15 – Feedback Session

Assignment Guidelines

Due: 9/1

Post and Respond

Overview

This assignment asks you to:

- Post a short video (no more than 2 minutes in length) in Canvas telling us about yourself. You could, for instance, share where you are from, why you chose to take this course, your hobbies, the best thing that has ever happened to you, or your favorite food, among other things!
- Respond (in written form) to one or more of your classmates' posts.

Objective

- Start a dialogue and the process of community building in this class.

Assignment Specifics

To post your video introduction:

- Select the “reply” button in the Canvas discussion thread titled “Post and Respond.”
- Attach your short video (See “How do Record or Upload a Video” in Canvas).

For your peer response: Please watch your classmates' posts and respond to one or more, keeping in mind some basic rules for netiquette:

- Be sensitive and respectful of social, cultural, political, religious, and linguistic differences. Keep in mind that your classmates may come from backgrounds and have views that vary significantly from your own.
- Be professional and utilize good taste when interacting with fellow students in discussion forums, online collaborations, and other digital spaces. Avoid profanity, “flaming” (the use of insults or name-calling), harsh comments, and slang (which can be misinterpreted).
- Avoid using all capital letters, which can be perceived as “SHOUTING” online (thus impolite and aggressive).
- If you use an acronym, make sure to explain what it stands for the first time you use it.
- Proofread your responses for accuracy and tone.

Rubric

10 pts OUTSTANDING	8 to 9 pts MEETS EXPECTATIONS	3 to 7 pts REQUIRES REVISION	0 to 3 pts NOT ACCEPTABLE
Posting exceeds expectations. It is thorough, reflective, and/or prompts further group discussion.	Submission is relevant and fulfills the assignment parameters.	Submission shows minimal effort or exhibits an insufficient understanding of the assignment parameters.	Response or posting shows inadequate effort or was not submitted.

Overview

This assignment asks you to write a brief (2 page) response paper after reading two texts - a brief introduction to oral history and the transcript of an oral history with artist Wendy Red Star.

Objectives

- Gain a better understanding of Red Star's engagement with archives as a tool for creative inquiry and social commentary.
- Think critically about oral histories as primary sources.

Assignment Specifics

Read:

- [Hannah Byrne, "An Introduction to Oral History," Smithsonian Institution Archives, 9 June 2020](#)
- [Oral history Interview with Wendy Red Star, 2021 June 10-11, Archives of American Art](#)

Write: Please write a 2-page response to the questions below.

- What is the difference between an oral history and storytelling?
- What did you learn from Red Star's oral history that surprised or engaged you?
- What was Red Star's goal in using archival sources?
- What didn't you learn that you would like to know more about?

Other Requirements/Policies:

- Please upload your finished paper to Canvas (emailed papers will not be accepted).
- Your answers should be written in complete sentences and in narrative form (no lists). Likewise, they should be typed, double spaced, and free of spelling and grammatical errors.

Rubric

10 pts OUTSTANDING	8 to 9 pts MEETS EXPECTATIONS	3 to 7 pts REQUIRES REVISION	0 to 3 pts NOT ACCEPTABLE
Submission exceeds expectations. It is thorough and reflective. Main points or arguments are clear and well-supported. Very few, if any, conceptual, writing, or factual errors.	Submission is relevant and displays an understanding of the topic under discussion. Main points or arguments are clear and adequately supported. Minimal conceptual, writing, or factual errors.	Submission shows minimal effort, exhibits an insufficient understanding of the topic under discussion, and/or does not relate to the question prompt. Significant conceptual, writing, or factual errors.	Response shows inadequate effort or was not submitted.

Overview

An annotation is a note added to a text or diagram that gives an explanation or makes a comment; it allows you to isolate specific elements of the work, which promotes a greater understanding and more informed interpretation of the piece. This assignment provides an introduction to the process of archival work by having students annotate two primary sources.

Objectives

- Cultivate skills in close looking and reading.
- Develop visual literacy and critical thinking skills by considering what is included in each primary source and what this information means about the broader cultural, social, or historical context in which the piece was both created and viewed.
- Recognize that primary sources exist in a broad array of formats and consider the relationship between form and content.

Assignment Specifics

For this assignment, you must annotate reproductions of two primary sources (one image and one text) provided in Canvas. Your annotations should do more than identify or point out specific elements in the image or text. They should provide a deeper understanding of the work's content, meaning, or context.

- **Image Annotation:** Make two annotations on the image provided in Canvas after watching the short tutorial about "ThingLink," which is software that allows you to layer an image with text, web links, video, and other media files.
- **Textual Annotation:** Similarly, make two annotations on the text provided in Canvas using Perusal. A short tutorial video on using Perusal is also posted in Canvas.

Rubric

10 pts OUTSTANDING	8 to 9 pts MEETS EXPECTATIONS	3 to 7 pts REQUIRES REVISION	0 to 3 pts NOT ACCEPTABLE
The annotations accurately and insightfully describe elements of the works, such as style, technique, symbolism, and historical context. Annotations demonstrate a deep understanding of the works and their significance. Writing is clear, concise, and free of errors. Annotations are well-organized and demonstrate effective synthesis of learned materials. Annotations demonstrate a high level of creativity and originality.	The annotations accurately describe elements of the works and demonstrate some understanding of their significance. Writing is generally clear and free of errors, but may lack some organization or relevance to the course. Annotations demonstrate some creativity and originality, but may lack depth.	The annotations describe some elements of the works, but lack depth and/or accuracy. Comments are poorly written, lack clarity or attention to detail, and may not make reference to information covered in class or in the readings. Annotations are somewhat creative or original, but may lack coherence or clarity.	The annotations are superficial, inaccurate, or show little understanding of the works. Writing contains numerous errors or is difficult to understand. Annotations are poorly presented and lack relevance. Annotations show little creativity or originality.

Overview

Renee Cox is a Jamaican-born photographer and mixed media artist whose works engage futurism, race, gender, class, and power, among other concepts. This assignment asks you to explore her papers, which are held in the Archives of American Art.

Objectives

- Expand our understanding of the various ways art intersects with social justice issues through an exploration of Cox's papers.
- Enhance critical thinking skills by synthesizing and drawing conclusions from a collection of primary sources.

Assignment Specifics

After exploring the [Renee Cox papers](#) (particularly the [General Correspondence](#) and [Projects and Professional Activities](#)), please write a two-page response addressing the questions below.

- What did you learn about Cox's approach to art from looking at her correspondence?
- What didn't you learn that you would like to know more about?

Other Requirements/Policies:

- Please upload your finished paper to Canvas (emailed papers will not be accepted).
- Your answers should be written in complete sentences and in narrative form (no lists). Likewise, they should be typed, double spaced, and free of spelling and grammatical errors.

Rubric

10 pts OUTSTANDING	8 to 9 pts MEETS EXPECTATIONS	3 to 7 pts REQUIRES REVISION	0 to 3 pts NOT ACCEPTABLE
Submission exceeds expectations. It is thorough and reflective. Main points or arguments are clear and well-supported. Very few, if any, conceptual, writing, or factual errors.	Submission is relevant and displays an understanding of the topic under discussion. Main points or arguments are clear and adequately supported. Minimal conceptual, writing, or factual errors.	Submission shows minimal effort, exhibits an insufficient understanding of the topic under discussion, and/or does not relate to the question prompt. Significant conceptual, writing, or factual errors.	Response shows inadequate effort or was not submitted.

Overview

This assignment puts technology in conversation with primary sources from the Archives of American Art.

Objectives

- Contribute to a broader scholarly conversation by using archival materials in creative ways.
- Enhance critical thinking and analytic skills by considering the strengths and weaknesses of AI as a tool for social justice.

Assignment Specifics

- **Prior to class:** Explore the Archives of American Art and locate an image you find particularly engaging. Bring this work and your computer to class.
- **During class:** Your chosen piece will be the foundation of a new work of art inspired by futurism and rendered by AI, which we will produce in class. At the end of the class, we will discuss the pros and cons of using AI for image generation.

Rubric

10 pts OUTSTANDING	8 to 9 pts MEETS EXPECTATIONS	3 to 7 pts REQUIRES REVISION	0 to 3 pts NOT ACCEPTABLE
Project exceeds expectations. It is thorough, reflective, and/or prompts further group discussion.	Project is relevant and displays an understanding of the topic under discussion.	Project shows minimal effort, exhibits an insufficient understanding of the topic under discussion, and/or does not relate to the discussion.	Project shows inadequate effort or was not submitted.

Overview

For the final project in this class, each student will create one original work of art that reflects ideas related to futurisms and is inspired by or draws from material found in the Archives of American Art. These works will be installed in an exhibition space on campus near the end of the semester.

Objectives

- Contribute to broader conversations about art, archives, and social equity by engaging archival materials in creative ways, a process that acknowledges the iterative nature of archival research.
- Apply critical thinking skills in considering the purpose of and context surrounding primary sources.
- Consider the silences and contradictions within archival collections, addressing how these might shape our understanding of both primary sources and the archival research process.

Assignment Specifics

In order to successfully complete this project, each student will:

- Create an original work of art that draws from or engages objects, images, or text found in collections at the Archives of American Art. The artwork can take any form, but it should relate to ideas about futurisms discussed in this class. It should also be something that can be exhibited in a physical space.
- Write a text label that will be posted in the gallery alongside the work of art. Explanation of what to include on the label will be provided in class.
- Write a short paper of no more than 450 words that explains how the work of art engages with and/or is inspired by the archival material you looked at. This paper can also include images of the archival material if it helps to clarify your points.
- Take part in class discussions and planning sessions in which the exhibition's themes and content will be determined collaboratively.
- Provide feedback to other students when they discuss their ideas and show their artwork.
- Assist with exhibition installation.

This project has collaborative components. Because of this, it is important that you attend all feedback sessions and class sessions related to exhibition development and installation. Project deadlines are outlined below.

11/6 (M)	Archival Futurisms and Reflection Exercise: The class will collectively reflect on what they have learned over the semester about futurisms. Ideas for possible themes, directions, or parameters for the exhibition will begin to form at this time.
11/8 (W)	Exhibition Overview and Planning: The class will work as a group to plan the exhibition, including themes, directions, and parameters that all individual works of art should reflect. With this framework in place, students can begin to finalize the ideas for their own works of art.
11/10 (F) & 11/13 (M)	Individual Research
11/15 (W)	Feedback Session: Each student will present the idea for their work of art to the class for feedback. One goal of this process is to ensure all projects are high quality and reflect the overall concept for the exhibition.
11/17 (F) & 11/27 (M)	Project Execution

11/29 (W)	Feedback Session: Individual works of art should be substantially completed by the start of class. Each student will present their completed work of art to the class for feedback.
12/1 (F)	Artwork and Written Material Due: The final artwork, text label, and short explanatory paper is due by the start of class.
12/4 (M)	Exhibition Design: After all of the artworks are finished, students will take this day to collaboratively organize and make final preparations for installing the exhibit.
12/6 (W) & 12/8 (F)	Installation: Students will work together to install the exhibit.

Rubric

	OUTSTANDING	MEETS EXPECTATIONS	REQUIRES REVISION	NOT ACCEPTABLE
	37 to 40 pts	32 to 36 pts	28 to 31 pts	0 to 27 pts
Concept & Overall Content 40 pts	Innovative and engaging work of art. Well executed and drawn from archival sources in an interesting way.	Good work clearly engaging class ideas and drawn from archival sources.	Artwork may be somewhat simplistic or underdeveloped, signaling a need for more planning or research.	Poorly conceived or executed artwork. Unclear how it relates to class themes and/or material from archival collections. Seems to demonstrate little effort.
	37 to 40 pts	32 to 36 pts	28 to 31 pts	0 to 27 pts
Explanatory Text (Label and short paper) 40 pts	Text label contains the required information. Paper clearly explains how the work of art draws from archival material and reflects course themes. Paper is easy to comprehend and well-written (with NO grammatical errors).	Text label contains the required information. Paper adequately explains how the work of art draws from archival material and reflects course themes. Paper is clear and well-written (with NO grammatical errors).	Text label or paper could use some clarification and/or includes several grammatical errors. Artwork not related to archival material well.	Text label or paper is missing or fails to contain the appropriate content. Paper reflects significant lack of research or intellectual engagement. Label or paper has significant writing errors
	19 to 20 pts	16 to 18 pts	14 to 15 pts	0 to 13 pts
Participation in group activities 20 pts	Takes active role in planning exhibition, offers useful feedback to other students when their ideas or art is presented. Actively helps install the exhibition.	Takes secondary, but adequate role in planning exhibition, offers good feedback to other students when their ideas or art is presented. Takes part in exhibition installation.	Makes little effort to assist with planning and installation of exhibition. Offers little feedback to other students.	Fails to attend some or all class sessions when planning and feedback takes place. Does not help install the exhibition or offers very little assistance.

Class Participation

Overview

A significant portion of each class session will be devoted to discussing the assigned readings and applying what you have learned to various objects and images. Attendance, therefore, is mandatory and essential to your success in this course. Attendance will be taken each class period and will factor into your final participation grade. You should come to class prepared and contribute meaningfully to EACH session by voicing your ideas, comments, and questions. If you are uncomfortable speaking in a group, you may submit a reflection on class discussion in written, audio, or visual form. I encourage you, though, to speak up. Dialogue makes the course more rewarding for everyone!

At the end of the semester, you will have the option of proposing a course participation grade for yourself, justifying that grade in relation to the rubric below. Although the grade you propose might not be the grade you are awarded, I will take your suggestion into consideration.

Rubric

Excellent (A, A-)	Good (B+, B, B-)	Average (C+, C, C-)	Insufficient (D/F)
<p>Student takes a lead role in class discussions and activities.</p> <p>Comments and questions are relevant, insightful, and build on ideas from the readings and lectures.</p> <p>Student has a positive attitude and exhibits a willingness to learn and engage with others.</p>	<p>Student participates consistently in class discussion and activities.</p> <p>Comments indicate adequate knowledge and comprehension of the readings and lectures.</p> <p>Student appears attentive and engaged.</p>	<p>Student seldom participates in class discussion and/or activities (typically only when called upon).</p> <p>Comments and/or questions are sometimes off-topic and do little to advance class discussion.</p> <p>Student exhibits little evidence of having read or thought about the assigned material.</p> <p>Student, on occasion, appears uninterested, unresponsive or disengaged.</p>	<p>Student almost never participates in class discussion and/or activities.</p> <p>Comments and/or questions suggest the student has not read or thought about the assigned material.</p> <p>Contributions sometimes hinder or rarely advance class discussion.</p> <p>Student often appears unresponsive and disengaged, suggesting a lack of interest in course material.</p> <p>Students is sometimes disrespectful to others.</p> <p>Student has a significant number (4+) of absences.</p>