

CSL 350/360 & 550/560  
Oil & The Arts: Creative Responses to the Energy Economy

Spring 2010  
Monday 9-11:50, Wednesday 9-11:50, Thursday 6-9pm  
Monday & Wednesday, HC 2-7  
Thursday, Speaker Series, NRE 1-001

**Course Contacts**

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**Course Description**

*How do oil and art mix?  
How are artists responding to the oil and energy economy?  
How are artists, curators, and other cultural producers representing, documenting, and archiving Alberta's oil economy?*

As residents of Alberta, we are accustomed to encountering “oil” in one way or another on a daily basis. We hear about royalty rates, price per barrel, upgraders, worker layoffs, worker shortages, carbon emissions, carbon capture, oil sands, tar sands; we see oily ducks, protesters scaling towers, oil pumps, massive machinery, aerial photographs of tailings ponds, posters proclaiming the end of oil. Local and international artists and other cultural producers working in a range of disciplines and mediums are responding to this cacophony of issues, voices, and representations of “oil” and the energy economy with the production of equally extensive and heterogeneous creative work. This course will offer a glimpse of some of the many contemporary creative responses to “oil” and the energy economy. We will explore these creative responses – from paintings to documentary films, advertising campaigns to land art, television shows to protest stunts – alongside oil-related social and political issues with which they intersect, such as climate justice, First Nations land claims, and globalization.

Our explorations will be framed by the question: What are the roles and responsibilities of art in responding to the energy economy? Other guiding questions include: How do community and activist groups employ artistic practices as a significant aspect of social and political intervention? Is oil-related art being employed exclusively as a mode of resistance to dominant power structures? When is art an effective form of resistance? How does other creative work that we might not necessarily call “art” function similarly to or differently from art in responding to the issues raised by the energy economy? How do creative responses rely on, reproduce, or resist identities, experiences, and communities?

The course includes a public lecture series featuring local and international artists and activists. We will also explore the multiple uses and roles of art in Alberta's energy economy through community-based projects undertaken with Edmonton community organizations within the pedagogical framework of Community Service-Learning (CSL). Further details on the CSL component of the course are below.

### Course Themes and Concepts include:

- Public art
- The role of the artist as citizen
- Art as activism
- Visual culture
- Aesthetics of protest
- Visual representations/responses to oil/energy economy
  - painting, sculpture, photography, documentary
- Aesthetics of historical representations of Alberta's oil industry
- Archiving the oil industry
  - museums, curating, "official knowledge"
- Advertising in the oil industry
- Corporate citizenship and responsibility
- Cultural economy
- Indigenous and grassroots resistance
- Climate justice
- Globalization
- Visual anthropology, visual studies
- Interdisciplinarity
- Written creative responses to oil/energy economy
  - memoir/life writing
- Performance/dramatic responses
  - community-based theatre

### Course Objectives

- To consider critically the functions of art and its ability to address social and political issues, specifically those that relate to oil and the energy economy
- To develop an understanding of the energy economy and the cultural economy of oil and associated social, political, and economic issues
- To learn, facilitate, and/or perform artistic practices in a community setting
- To introduce theories and methods of interdisciplinary and experiential analysis of contemporary issues, especially via pedagogies of community service-learning

### Course Environment & Activities

This is an interdisciplinary course. You can expect to read material from a variety of disciplines, including sociology, anthropology, visual studies, cultural studies, educational theory, geography, and political studies.

The Monday and Wednesday classes will be run as seminar classes. Thursdays we will meet for about an hour from 6-7pm before the public speaker series, which runs from 7-9pm. We will combine in-class seminar style theoretical learning and practice, including voluntary work experiences with community organizations and service groups in the non-profit sector and dialogue with the speakers in the speaker series. The course will be thematically structured through seminar readings, discussions, and presentations. Ideally, your practical work in your community placement will complement the theoretical readings and seminar discussions.

The practical work experience – the practicum component (360 or 560) – will be facilitated through the rubric of Community Service-Learning. You will be required to work as volunteers for 30-35 hours in a chosen community service organization. Pre-arranged volunteer placements and projects have been selected whose mandates correspond to the course's focal themes.

Students should note that this course is quite intensive (six credits in six weeks). You will probably spend around 25 hours per week on this course, including the hours spent at your community placement.

The course also includes an optional trip to Fort McMurray. Details, *including costs, for which students will be entirely responsible*, will be discussed during the first class.

### Required Texts

- CSL350/360 *Oil & The Arts Custom Courseware*, available through the University Bookstore
- Other relevant course material is archived at <http://oilandthearts.blogspot.com>
- Supplementary readings that are PDFs are available through the TA or instructor

### Course Assignments

20%	Active Participation
30%	Critical Engagement Posts and Responses
10%	Critical Reading Analysis and Group Facilitation
40%	Final Project

### Assignment Details

#### Active Participation (20%)

Active participation includes:

- regular participation in class discussions and group work
- meaningful and consistent participation in CSL community projects
- attendance at public lecture series
- introductions and discussion questions for public speakers series (5%) (see below)
- the on-time submission of a CSL hours log, signed by your community supervisor
  - due Wednesday, June 16 in class

#### *Introductions & Discussion Questions for Public Lecture Series*

- Once during the term, you will be responsible for introducing the speakers in Thursdays' public lecture series and for asking the speakers a well-formulated question. This assignment will be completed in pairs. You will sign up for a specific evening on the first day of classes.
- You may designate one person to introduce the speaker and one person to ask a question.
- Introductions should be formal, brief, and include relevant biographical information. Contact the speaker in advance to ask for a biographical statement or inquire how s/he would like to be introduced. Contact information is available through Dietlind. In most cases, information about the speakers is also available on their websites or their organizations' website. Consult those as well.
- As a pair, prepare three (3) questions and decide on the strongest one (1) for you to pose to the speaker. Granted, there is an element of unpredictability to this exercise and you may find that you need to revise your question(s) during the speakers' presentations.
- Good discussion questions are not answered by "yes" or "no" or by the recalling of facts, events, or biographical details. Your questions should aim to engage not only the speaker, but also the audience in the topic. You should strive to incorporate relevant concepts from the course readings into your question; this may be a bit of a challenge given that the speakers and the audience will not be exclusively academic. Your question(s) should be clear and concise and comprehensible to a wide audience. One way to incorporate course concepts into your question would be to start by briefly explaining the concept and then asking something about how the speaker sees the connection to his/her work.
- Submit a copy of your introduction and discussion questions (all 3) to me electronically by 10am on the specified Thursday. Indicate which question you think is your strongest.

#### Critical Engagement Posts and Responses (30%)

- 2 posts (5% each; 10%) & 4 responses (5% each; 20%)
- You will be required to write a blog entry (250-300 words) or comment on a colleague's blog entry (250-300 words) for weeks 1 through 5. Entries and comments will alternate and we will set up a schedule in

class so that there are equal posts and responses each week. To avoid complete chaos, each of us will have our own blog. A list of everyone's URLs will be available. You are strongly encouraged to read everyone's entries each week and you may write and respond as often as you wish; however, only 2 entries and 4 responses will be graded.

- **Your first post and your first response will automatically be graded.** You may choose which subsequent posts and responses you would like graded. By Friday, June 11, 11:59pm, please email a list of 1 *subsequent* post and 3 *subsequent* responses that you want evaluated. Please include dates and titles of posts and responses. In the case of responses, make it completely clear to whom you responded. In other words, make sure I can find your posts and responses readily.
- Your posts should reflect upon and analyze not only course material, including academic articles, creative works, guest speakers' lectures, and class discussion, but also your CSL experiences. Description and discussion of your CSL experiences should demonstrate how your work is affecting your thinking about the issues and concepts being raised by course material and in classes.
- Your responses should aim to address, expand on, or otherwise engage with a specific point of analysis raised by your colleagues. You might, for example, explore connections between their observations and your's, offer alternative interpretations, examine intersections between your perspectives, share further relevant experiences or examples. You are encouraged to refer to course material, including readings and supplementary readings, lectures, and guest presentations. You may also incorporate relevant material from outside of the course (i.e., the work of other artists and cultural producers, news media, etc.)
- Further technical details about the blog are appended.

#### Critical Reading Analysis and Group Facilitation (10%)

- Once during the term, you will be responsible for presenting your response to one of the assigned or supplementary readings and leading the class in a discussion of that reading.
- Possible readings are marked with an asterisk (\*) on the **Schedule and Readings** below. Please choose a reading that you have not encountered in a previous class. Selections from Supplementary Readings will be presented on the Wednesday of the week, unless otherwise arranged.
- Your Critical Reading Analysis should be a 2-page (400-500 words) paper that includes the following:
  - 1) a brief summary of the reading
  - 2) a critique of the author's argument(s)
  - 3) at least one question that prompts critical analysis and discussion
- Think of the summary as an informative abstract. If you unfamiliar with abstracts, consult: <http://www.unc.edu/depts/wcweb/handouts/abstracts.html>. Be sure to include the thesis of the work (usually in the first sentence) and follow the same chronological structure as the original work. The summary should be 1-2 paragraphs. If the article contains an abstract, please take care not to plagiarize it.
- Situate your critique and questions in the context of the reading and other course materials. Be creative: bring in examples from your CSL experiences or other aspects of everyday life; explore gaps in the author's argument or contradictory issues raised by the reading; or examine how the reading challenges or aligns with previous readings and/or creative works.
- You have a maximum of 10 minutes to present your response. Be sure to balance your time appropriately between summary and critique and discussion questions. The emphasis should be on presenting your critique and questions.
- Post a copy of your Critical Reading Analysis, including your discussion question(s) on your blog by 5pm the day before you are scheduled to present.
- Submit a hardcopy of your assignment in class.

#### Final Project (40%)

Given the course's focus on creativity and activism, you are encouraged to be creative and/or activist in your final project. For those of whose talents may lie elsewhere, you may pursue a conventional research paper.

There are three elements to the final project:

1. proposal (10%)      Due: Friday, May 14, 4pm

2. project/paper (25%) Due: Wednesday, June 16 at the beginning of class  
 3. presentation (5%) Due: Wednesday, June 16 in class

### *Project Proposal (10%)*

Due: Friday, May 14 no later than 4pm. Hard copies to be dropped off at CSL House, please. *Email submissions not accepted.*

All types of projects require a proposal. You will prepare a 1-2-page (350-400 words) proposal that outlines your project as well as a bibliography of 4 academic sources (other than course material) that you will use. Graduate students, your proposal should be 2-3 pages and the bibliography should include 6 academic sources.

A good proposal is direct and specific. The proposal should clearly identify your topic and map what you plan to accomplish in the project. Double space your work and type in 12-point font, please. Be sure to cite any ideas (paraphrased or quoted) that are not your own using either MLA or APA guidelines.<sup>1</sup>

The proposal should include the following:

1. a good title
  - no longer than 80 characters
  - should clearly indicate what the project is about
2. a clear statement of your topic (1 sentence)
3. a statement of purpose or objective (1-3 sentences)
  - Why are you writing about this topic?
  - What is important about this topic?
4. clear “research” questions (2-3 rhetorical questions)
  - What questions are guiding your work?
  - What do you really want to explore here?
  - What do you really want to know?
5. approach to the topic/organization of the paper (2-3 sentences)
  - Try to envision a logical way to present your material or go about producing your project
  - In what order will you present your material to best address or represent the topic?
  - Provide a map of the way that the paper could go or what the project will accomplish
  - Let me know where you think you’re headed
6. Append a bibliography of 4 academic sources to your proposal.

Consider using direct phrases like, “This project will examine . . .”; “In this project, I will . . .”; “The goal of this project is to . . .”; “The main issue that this project addresses is . . .”; “This project asks the following question: . . .”; “This project aims to (or suggests an) answer (to) the question, . . .” Avoid generalizations or broad and vague statements. Be as specific as you can.

### *Project/Paper (25%)*

#### Option 1: Creative Project

*Photography, painting, performance, poetry, video, music, installation – whatever method and medium you like:* Create a work of art that in some way responds to the energy economy. You can be completely original here or you can borrow a style or method from one of the artists we’ve encountered in the course. You can conceptualize your work as a response to a specific piece that we’ve looked at or an oil-related issue. The piece will be accompanied by a 5-6-page (double-spaced) artist statement. The artist statement will incorporate research from at least 4 academic sources and should incorporate some aspect of your CSL placement. Graduate students, your artist statement should be 7-8 pages and incorporate 6 academic sources. The artist statement should address some of the course’s overarching questions, namely, how

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<sup>1</sup> Please consult the Library’s Citation Style Guides

<<http://guides.library.ualberta.ca/content.php?pid=57725&sid=422871>> if you are not familiar with either style.

does your work respond to the energy economy? How does your work illustrate the role of art in addressing social and political issues?

#### Option 2: Creative Activist Project

Use artistic practices to create some kind of activist project that responds to the energy economy. Again, your imagination is the limit. Almost. One caveat: Please do not do anything illegal or anything that endangers yourself or others. You should aim for this project to be deliverable – i.e., not a hypothetical act. Your activist project will be accompanied by a 5-6-page (double-spaced) activist statement. The activist statement will incorporate research from at least 4 academic sources and should incorporate some aspect of your CSL placement. Graduate students, your activist statement should be 7-8 pages and incorporate 6 academic sources. Again, your objective here is to address one of the course's key questions, namely, how do community and activist groups employ artistic practices as a significant aspect of social and political intervention?

Option 1 & 2 may be not as distinct as I've sketched them here. You may make the case for your art to be an activist project or for your activist project to be a creative response to the energy economy.

#### Option 3: Research Paper

You may produce a conventional research paper (8-10 pages, double-spaced, excluding title page and bibliography) on a topic related to the course materials and your CSL placement. Your paper should cite 8 academic sources as well as course material. Graduate students, your research paper should be 12-14 pages and cite 10 sources. As with conventional research papers, the paper should develop and support an original thesis.

Grading Criteria appended

#### *Presentation (5%)*

Given the emphasis on the necessity of engaging the public in issues related to oil and the energy economy, I would like the course to culminate in a (semi-public) showcase of your final projects. We will discuss possible configurations of this showcase, but you can expect community partners to be present. You will be required to prepare a 10-minute presentation that highlights your project and explains your key thoughts and findings.

### **Assignment Due Dates**

- Once you've completed the appropriate sign-up sheets, please fill in dates here.

Student Agreement Form	Monday, May 10
Final Project Proposal & Bibliography	Friday, May 14, 4pm, CSL House
Critical Engagement Post #1	
Critical Engagement Post #2	
Critical Engagement Response #1	
Critical Engagement Response #2	
Critical Engagement Response #3	
Critical Engagement Response #4	
Critical Engagement Posts & Responses - Selection for Grading	Friday, June 11
Critical Reading Analysis and Facilitation	
Speaker Series Introduction & Questions	
Final Project	Wednesday, June 16, beginning of class
Final Project Presentation	Wednesday, June 16
Signed Hours Log	Wednesday, June 16

## Schedule and Readings

Week One: Unit 1

### Introduction to the Course: CSL, The Arts, and The Cultural Economy of Oil

Goals:

- To introduce the course and the CSL projects, meet community partners and complete Student Agreement Forms
- To explore CSL as a pedagogy
- To introduce the frameworks for the course: interdisciplinary theories of art and representation, and sociopolitical and cultural issues related to oil and the energy economy
- Students to sign up for article presentations and Speakers Series discussion questions in class

Monday, May 10

#### ***Introduction to the Course, Oil, and CSL Community Partners***

Readings:

- CSL Guidebook
- *The Globe and Mail*, "Shifting Sands," [www.theglobeandmail.com/shiftingsands](http://www.theglobeandmail.com/shiftingsands)
- Flakstad, "Blackearth Boom," *Canadian Consulting Engineer* (2006) [CP]
- Bianchi, "Indigenous Peoples and Oil and Gas Development," *KAIROS Policy Briefing Paper* (2009) [CP]
- Van Herk, "Who You Callin' Cultured?" *Alberta Views* (2006) [CP]

Wednesday, May 12

#### ***Part One: Oil: Stakeholders & Issues***

Guest Presentation: Ricardo Acuña, Parkland Institute

#### ***Part Two: Interdisciplinary Methodologies & Visual Culture***

Readings:

*Part One:*

- Parkland Institute, "Spoils of the Boom: Income, Profits, and Poverty in Alberta" <[http://parklandinstitute.ca/research/summary/the\\_spoils\\_of\\_the\\_boom/](http://parklandinstitute.ca/research/summary/the_spoils_of_the_boom/)> [Download Full Report]
- Szemán, "System Failure: Oil, Futurity, and the Anticipation of Disaster," *South Atlantic Quarterly* (2007) [CP] \*

*Part Two:*

- Mitchell, "Showing Seeing: A Critique of Visual Culture," *Journal of Visual Culture* (2002) [CP] \*
- Rocheleau, "Theoretical Roots of Service-Learning: Progressive Education and the Development of Citizenship" (2004) [handout] \*

Thursday, May 13

#### ***Speakers Series***

Imre Szemán & Maria Whiteman, University of Alberta

Sheila Muxlow, Sierra Club

Readings:

- Szemán and Whiteman, "The Big Picture: On the Politics of Contemporary Photography," *Third Text* (2009) [CP]
- The Sierra Club official tar sands activism website: <<http://www.tarsandstimeout.ca/>>
  - o especially "Tar Sands Development Means. . ." pieces

Supplementary Readings:

- Fyfe and Milligan, "Out of the Shadows: Exploring Contemporary Geographies of Voluntarism," *Progress in Human Geography* (2003) \*
- Butin, "The Limits of Service-Learning in Higher Education" *Review of Higher Education* (2006) \*
- Institute for Advanced Policy Research, "Living on Borrowed Time: Alberta at a Crossroads" (2004)
- Berger, excerpt from *Ways of Seeing* (1972)
- Amin and Thrift, ed., "Introduction" to *The Blackwell Cultural Economy Reader* (2003) [available on Google Books] \*
- Nuttall, "Aboriginal Participation, Consultation, and Canada's Mackenzie Gas Project," *Energy and Environment* (2008) \*

## Week Two: Unit II

### Art as Activism, Public Art, and Artist as Citizen

#### Goals:

- To learn some of key concepts and debates in interdisciplinary theories of art and representation, and art and politics
- To examine the concept of activism and its relation to CSL as a pedagogy and practice and to art
- To begin to develop plan for your final project

#### Monday, May 17

##### **Part One: Art as Activism vs.(?) Public Art**

##### **Part Two: CSL & Activism**

#### Readings:

##### *Part One:*

- Felshin, "Introduction" to *But is it Art? The Spirit of Art as Activism* (1995) [handout] \*
- Hewitt and Jordan, *Three Functions* (2003) <<http://www.hewittandjordan.com/work/vitrine.html>>
- Beech, "Sloganeering" [Download PDF at <http://www.hewittandjordan.com/work/vitrine.html>]
- Hein, "What is Public Art? Time, Place, and Meaning," *Journal of Aesthetics and Art Criticism* (1996) [CP]

##### *Part Two:*

- Bickford & Reynolds, "Activism and Service-Learning: Reframing Volunteerism as Acts of Dissent" (2002) [CP] \*

#### Wednesday, May 19

##### **Part One: Volunteerism, Ethnography, Art, & Community**

##### **Part Two: Visual Methods: CSL Work & Your Final Projects**

#### Readings/Viewings:

- Reece, "'Art that Works': T. Allan Comp and The Reclamation of a Toxic Legacy," *Democratic Vistas Profiles: Essays in the Arts and Democracy* (2006) [CP] \*
- Biemann, *The Black Sea Files* (2005)  
<[http://www.geobodies.org/01\\_art\\_and\\_videos/2005\\_black\\_sea\\_files/](http://www.geobodies.org/01_art_and_videos/2005_black_sea_files/)> [Please watch the one video included]
- Biemann, "Embedded Fieldwork and Global Oil Circulation: Black Sea Files" (2005) [CP]
- Pink, "The Visual in Ethnography: Photography, Video, Cultures and Individuals" in *Doing Visual Ethnography* (2007) [CP]

#### Thursday, May 20 **Speakers Series**

Brenda Kim Christiansen, painter

Sherri Chaba, painter

Ian Mulder, muralist

## Readings:

- Miles, "Aesthetics in a Time of Emergency," *Third Text* (2009) [CP]
- Banksy's site, <<http://www.banksy.co.uk/index.html>>
- "Mexican Muralism," <[http://en.wikipedia.org/wiki/Mexican\\_muralism](http://en.wikipedia.org/wiki/Mexican_muralism)>
- Chaba, "Artist Statement" <<http://www.sherrichaba.com/>>
- Christiansen, "Fort McMurray Statement" <<http://brendakim.com/>>s

## Supplementary Readings:

- Mitchell, "The Violence of Public Art," *Critical Inquiry* (1990) \*
- Sholette, "News From Nowhere: Activist Art and After," *Third Text* (1998) \*
- Raunig, *Art and Revolution: Transversal Activism in the Long Twentieth Century*

### Week Three: Unit III

#### Visual Responses to the Energy Economy

Monday, May 24                    **Holiday**

## Readings:

- Moxley, "Visual Studies & The Iconic Turn," *Journal of Visual Culture* (2008) [CP] \* (presentation for Wed., 26)

Wednesday, May 26

**Part One: Photography**

Viewings (Please look before class):

- Edward Burtynsky's *Oil* <[http://www.corcoran.org/exhibitions/press\\_burtynsky/](http://www.corcoran.org/exhibitions/press_burtynsky/)>
- Peter Essick, *Canadian Oil Sands Series* <<http://ngm.nationalgeographic.com/2009/03/canadian-oil-sands/essick-photography>>
- Ed Kashi/Corbis, "Curse of the Black Gold: 50 Years of Oil in the Niger Delta" <<http://www.guardian.co.uk/environment/gallery/2010/mar/05/curse-black-gold-nigeria>>

**Part Two: Documentary**Screening *Petropolis*

## Readings:

- Campbell, "Residual Landscapes and the Everyday: An Interview With Edward Burtynsky," *Space & Culture* (2008) [CP] \*
- Doyle, "Picturing the Clima(c)tic: Greenpeace and the Representational Politics of Climate Change Communication," *Science as Culture* (2007) [CP] \*
- Watts, "Antinomies of Community: Some Thoughts on Geography, Resources and Empire," *Transactions of the Institute of British Geographers* (2004) [CP] \*

Thursday, May 27                    **Screening H2Oil with Shannon Walsh, Director**

## Readings/Listenings:

- Nichols, "Documentary Modes of Representation" in *Representing Reality: Issues and Concepts in Documentary* (1998) [handout] \*
- Interview with Shannon Walsh, <<http://www.rageedm.com/wordpress/wp-content/uploads/2010/03/shannon-h2oil.mp3>>

## Supplementary Material:

- Corner, "Documentary Studies: Dimensions of Transition and Continuity" in *Rethinking Documentary: New Perspectives and Practices* (2008) [Access through UA Library, e-book] \*

- Szeman, "The Politics of Documentary Today: A Roundtable," *Politics and Culture* (2007) <<http://aspen.conncoll.edu/politicsandculture/page.cfm?key=620>>
- CBC-TV, *The Tar Sands: The Selling of Alberta* (2008)
- CBC, Interview with Burtynsky, *The Sunday Edition* <<http://www.cbc.ca/thesundayedition/shows/200912/20091206.html>> [Interview starts at the 9:15 mark of the first hour]

## Week Four: Unit IV Protest and Promotion

Monday, May 31

### **Part One: Advertising: Promotion & Protest**

Look at the variety of ads are archived at <<http://oilandthearts.blogspot.com/>>

- "Canada's Avatar Sands," *Variety Magazine*, March 2010
- Canwest/Shell ads, February & March 2010
- Pipe Up Against Enbridge Campaign, <<http://pipeupagainstenbridge.ca/>>
- Total's Corporate Ad Campaigns
- Greenpeace's Revisions to Total's Billboards

### **Part Two: Oil on Television & New Media**

- Screening "Cabin Fever" and "Web Extras," Discovery Channel Canada's, *License to Drill*

Readings:

- Read through (and participate as desired): <[www.licencetodrill.ca](http://www.licencetodrill.ca)>
- Beal, "Oil and Water: Offshore Architecture," *Transportable Environments* 3, 2006 [Access through UA Library; e-book]
- Friedel, "(Not so) Crude Text and Images: Stage Native in 'Big Oil' Advertising," *Visual Studies* (2008) [CP] \*
- O'Neill, "Transnational Protest: States, Circuses, and Conflict at the Frontline of Global Politics," *International Studies Review*, 2004 [CP] \*

Wednesday, June 2

### **Part One: Corporate Citizenship & Art**

Guest speaker: Ted Kerr, Former Artist-in-Residence, Shell Canada

Readings/Viewings:

- Vid with Artist in Res at Shell Creator, <<http://www.youtube.com/watch?v=ajloqUsTDML>>
- Kerr, "Lego-Built, Tonka-Fueled Dreams" (2006) <[http://www.transartists.nl/articles/lego\\_built\\_tonka\\_fueled\\_dreams.438.html](http://www.transartists.nl/articles/lego_built_tonka_fueled_dreams.438.html)>
- Kerr, "Industrial Relations," <<http://www.unlimitedmagazine.com/work/industrial-relations/>>
- Fung, "Kerr Canes in the City's Extensions," *Vue Weekly* (2007) <<http://www.vueweekly.com/article.php?id=6535>>
- Bullis and Ie, "Corporate Environmentalism" in *The Debate Over Corporate Social Responsibility* (2007) [Access through UA Library; e-book] \*

Option to examine industry material:

- *Alberta Oil*, [www.albertaoilmagazine.com](http://www.albertaoilmagazine.com)
- *Oil Week Magazine*, [www.oilweek.com](http://www.oilweek.com)

Thursday, June 3      **Speakers Series**

Mike Hudema, Greenpeace

Eriel Deranger, Rainforest Action Network

## Readings:

- Kershaw, "Ecoactivist Performance: The Environment as Partner in Protest?" *Theatre & Drama Review* (2002) [CP]
- Rainforest Action Network, <[http://ran.org/about\\_ran/](http://ran.org/about_ran/)>

## Supplementary Readings:

- Wilkes and Ricard, "How does newspaper coverage of collective action vary? Protest by Indigenous people in Canada," *Social Science Journal* (2007)
- Westman, "Assessing the Impacts of Oilsands Development on Indigenous Peoples in Alberta" *Indigenous Affairs* (2006) <<http://www.iwgia.org/sw29928.asp>>
- Steyerl, "The Articulation of Protest" <<http://eipcp.net/transversal/0303/steyerl/en>>
- Munshi and Kurian, "Imperializing Spin Cycles: A Postcolonial Look at Public Relations, Greenwashing, and the Separation of Publics," *Public Relations Review* (2005)
- Westheimer and Kahane, "What Kind of Citizen? The Politics of Educating for Democracy," *American Educational Research Journal* (2004) \*

## Week Five: Unit V Archives & Other Creative Responses

Monday, June 7**Archiving Oil**

Field Trip to Leduc #1, Canadian Petroleum Discovery Centre

Meet at the University at 8am

## Readings:

- Gow, *Roughnecks, Rock Bits, and Rigs: The Evolution of Oil Well Drilling Technology in Alberta, 1883-1970* [Excerpts TBA; Access through UA Library, e-book]
- Ferreira, "Oil and Lubicons Don't Mix: A Land Claim in Northern Alberta in a Historical Perspective," *Canadian Journal of Native Studies* (1992) [CP] \*

Wednesday, June 9      **Other Creative Responses**

Options to be discussed

- Alberta school curriculum
- Petrofiction
- Blogs and other online autobiographical writing
- Theatre and/or performance art

## Possible Readings:

- Ghosh, "Petrofiction: The Oil Encounter and the Novel" in *Incendiary Circumstances: A Chronicle of the Turmoil of Our Times* (2007) [Available through Google Books] \*

Guest: Mike Gismondi, Athabasca University (To Be Confirmed)

Thursday, June 10      **Speakers Series**

Peter Von Tiesenhausen, artist and activist

## Readings/Viewings:

- Jaremko, "Opposition to Drilling Elevated to Art Form" *Edmonton Journal* (2006) <<http://www.tiesenhausen.net/press1.htm>>
- Peter Von Tiesenhausen, <<http://www.tiesenhausen.net/works.htm#landworks>>

- Miwon, "One Place After Another: Notes on Site Specificity," *October* (1997) [CP] or excerpts from *One Place After Another: Site-Specific Art and Locational Identity* (2002)
- Lintott, "Ethically Evaluating Land Art: Is It Worth It?" *Ethics, Place, and Environment* (2007) [CP] \*

#### Supplementary Readings:

- Cant and Morris, "Geographies of Art and The Environment," *Social and Cultural Geography* (2006) [CP]
- Mackenzie, "'Against the Tide': Placing Visual Art in the Highlands and Islands, Scotland," *Social and Cultural Geography* (2006) [CP]
- Maskit, "'Line of Wreckage': Towards a Postindustrial Environmental Aesthetics" *Ethics, Place, and Environment* (2007) [CP]

### Week Six: Unit VI Wrapping Up

#### Monday, June 14

Course Evaluations

Bringing CSL placements together with course themes and material

Final Project Consultations

#### Wednesday, June 16

Final Project Presentations

Signed Hours Log Due in class

### Supplementary Sources

*This is some of the more noteworthy material that I came across as I put the course together. Also consult [www.oilandthearts.blogspot.com](http://www.oilandthearts.blogspot.com) for an archive of online media stories. For the duration of the course, you may want to subscribe to certain organizations' RSS or Facebook feeds (i.e., Beaver Lake Cree vs. The Tar Sands). Please feel free to share resources by contributing to the archive of material at [www.oilandthearts.blogspot.com](http://www.oilandthearts.blogspot.com).*

#### *Oil & Activism*

- Oil Sands Truth, [www.oilsandstruth.org](http://www.oilsandstruth.org)
- Beaver Lake Cree vs. The Tar Sands, <http://www.co-operativecampaigns.co.uk/toxicfuels/beavercreenation.php>
- The Pembina Institute, <http://www.pembina.org/>
- Nikiforuk, Andrew. *Tar Sands: Dirty Oil and the Future of a Continent*. Vancouver: Greystone Books, 2006.

#### *CSL*

- Butin, Dan. "Service-Learning as Postmodern Pedagogy." *Service-Learning in Higher Education*. Ed. Dan Butin. New York: Palgrave, 2005. 89-104.
- Dunlap, Michelle, et al. "White Students' Experiences of Privilege and Socioeconomic Disparities: Toward a Theoretical Model." *Michigan Journal of Community Service Learning* (Spring 2007): 19-30.
- Himley, Margaret. "Facing (Up To) 'The Stranger' in Community Service Learning." *College Composition and Communication* 55.3 (2004): 416-38.
- Morton, Keith. "The Irony of Service: Charity, Project and Social Change in Service-Learning." *Michigan Journal of Community Service Learning* (Fall 1995): 19-32.
- Saltmarsh, John. "Ethics, Reflection, Purpose, and Compassion: Community Service Learning." *New Directions for Student Services* 77 (1997): 81-93.

### Methodologies

- Kirby, Sandra, Lorraine Graves, and Colleen Reid. *Experience Research Social Change: Methods Beyond the Mainstream*. 2<sup>nd</sup> ed., Peterborough, ON: Broadview P, 2006.
- Mirzoeff, Nicolas. *The Visual Culture Reader*. 2<sup>nd</sup> ed., New York: Routledge, 2009.
- Repko, Allen. *Interdisciplinary Research: Process and Theory*. Thousand Oaks, CA: Sage, 2009.

### Miscellaneous Academic Sources on Art, Oil, Culture, Environment, etc.

- Davidson, Debra and Kierstin Hall, eds., *Consuming Sustainability: Critical Social Analyses of Ecological Change*. Halifax: Fernwood, 2005.
- Burr, Christina. *Canada's Victorian Oil Town: The Transformation of Petrolia from a Resource Town into a Victorian Community*. Toronto: McGill-Queen's UP, 2006.
- Chastko, Paul. *Developing Alberta's Oil Sands: From Karl Clark to Kyoto*. Calgary: U Calgary P, 2004.
- Finch, David. *Hell's Half Acre: Early Days in the Great Alberta Oil Patch*. Surrey: Heritage House, 2005.
- Harder, Lois. "Oil, Sex, and Power." in *State of Struggle: Feminism in Alberta*. Edmonton: UAP, 2003.
- Mortensen, Preben. *Art in the Social Order: The Making of the Modern Conception of Art*. New York: SUNY, 1997.
- Myers, Fred. ed. *The Empire of Things: Regimes of Value and Material Culture*. Santa Fe: School of American Research Advanced Seminar Series, 2001.
- Ranciere, Jacques. *The Politics of Aesthetics: The Distribution of the Sensible*. London: Continuum, 2004.

## Expectations and Policies

Policy about course outlines can be found in §23.4(2) of the University Calendar.

### Grading System

Percentage	Letter Grade	Point Value	Description
95-100%	A+	4.0	Excellent
90-94%	A	4.0	Excellent
85-89%	A-	3.7	Excellent
80-84%	B+	3.3	Very Good
76-79%	B	3.0	Good
71-75%	B-	2.7	Good
66-70%	C+	2.3	Satisfactory
62-65%	C	2.0	Satisfactory
58-61%	C-	1.7	Satisfactory
54-57%	D+	1.3	Poor
50-53%	D	1.0	Minimal Pass
0-49%	F	0.0	Fail

For further details, see section 23.4(4) of the University Calendar (online at [www.registrar.ualberta.ca/calendar/Regulations-and-Information/Academic-Regulation/23/4.html#23.4](http://www.registrar.ualberta.ca/calendar/Regulations-and-Information/Academic-Regulation/23/4.html#23.4)). Unless otherwise discussed with the instructor, failure to complete a component of the course requirements can result in a failing grade. Violations of the Code of Student Behaviour can also result in failing grades.

**Class Dynamics:** An important guideline for any classroom is respect for all class members, their ideas, experiences, and comments. We will discuss a wide range of topics and issues in this class, and we are certain to disagree with each other from time to time. These differences add to the richness of the course. Be open to learning from each other. Please communicate your observations and ideas in ways that acknowledge the many voices and perspectives in the room. Please recognize that you and your colleagues

may find some course material both personally and intellectually demanding in that it challenges assumptions about culture, society, community, social issues, power, etc..

The Code of Student Behaviour: The Code of Student Behaviour outlines the rights and responsibilities of all students. Please be aware of the regulations under the Code regarding behaviour in the classroom and discrimination. Disruptive classroom behaviour will not be tolerated, nor will discrimination as defined by the Code of Student Behaviour (consult Section 30.3.4). <<http://www.ualberta.ca/~unisecr/policy/sec30.html>>. Inappropriate behaviour and the disrespectful treatment of others includes, but is not limited to, personal attacks inside or outside of class and the harassment of others in any form. A number of penalties can be imposed, such as lowering a grade or expulsion from the University (as outlined in Section 30.4(2) of the Code). I will report and act on any violations of the Code of Student Behaviour.

Attendance and Participation: Much of the value that you will receive from this course will come from a conscientious consideration of the course readings and from your interactions with your colleagues. You are expected to attend class having read and thought about the assigned materials. Although I will lecture occasionally, ultimately, the class will be built around you reading, thinking, questioning, and exploration of the course materials and your CSL experiences. Your attendance and participation are, therefore, extremely important to the success of this class and to your learning process.

Contacting the Instructor: Please do not hesitate to contact me about course-related issues of any kind, but do not rely on email to do so. You should see me during my office hours to discuss any issues that arise for you throughout the course. I will be happy to set up an appointment with you via email. I will not have academic discussions over email, however. Please note that I will not respond to email queries dealing with matters already covered in class. This does not mean that I am not available to clarify things that come up in class. It means, rather, that I will not respond to queries about what you missed in class. Again, for queries of a more detailed nature, it is best to talk to me in-person. *When you send me email, please include the course code (CSL350) and a phrase that indicates what the email is about in the subject heading.*

Late Policy: Assignments must be submitted on specified deadlines. Late assignments will **not** be accepted. If you anticipate that you may miss a deadline due to an illness or personal matter, please let me know as soon as possible so that alternate arrangements can be made.

Original Work: All of your work in this class and in any other context should reflect original thinking and analysis. Plagiarism and other forms of cheating are punishable under The Student Code of Behaviour. All written work must be your own. Others' ideas and words must be meticulously documented. Ignorance is not considered an acceptable defense in cases of academic offences. Refer to a style manual of your discipline (MLA, APA, Chicago).

"The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Code of Student Behavior (online at [www.ualberta.ca/secretariat/appeals.htm](http://www.ualberta.ca/secretariat/appeals.htm)) and avoid any behavior which could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offense. Academic dishonesty is a serious offense and can result in suspension or expulsion from the University" (GFC 29 Sep 2003).

## Other Important CSL-Related Notes

### What is CSL?

Community Service-Learning integrates community-based activities with classroom learning. Students volunteer with a non-profit community organization (see Placement List) for a minimum of 20 hours over the semester. You will be expected to have an engaged presence in the community throughout the semester and to reflect on your experiences on regularly using course content as a basis for your understanding and analysis.

For further information about CSL, including the Certificate in CSL, see [www.arts.ualberta.ca/csl](http://www.arts.ualberta.ca/csl)

### Community Supervisor

Think of your community supervisor as a co-educator and mentor in the course. You can learn a lot from them, perhaps more than from the classroom or the instructor. Accord your supervisor due respect and courtesy. Remember, they also want to learn from you, just as I do, so be open to discussing any relevant issues that come up for you.

### Ethics, Confidentiality, and Respect

Familiarize yourself with the “Safety and Ethical Guidelines for CSL Participants” in the CSL Guidebook, pgs. 6 and 7.

### Student Confidentiality and Anonymity

Blogs and discussions may incorporate anecdotal information drawn from experiences at your CSL placement, **but you must take steps to avoid any identifying information**. Do not use real names; do not include details that would allow a reader to deduce anyone’s identity.

### Confidentiality and Respect

You may be privy to sensitive parts of people’s personal and social lives. Consider how often you are privy to intimate details of those around you. As we draw on our experiences outside of the classroom in class, please maintain high degrees of confidentiality. Respect peoples’ intimacies with confidentiality.

### Research Ethics

Should any student choose to represent any other person or his/her experiences, s/he must obtain permission from the subject. People subject to representation must be able to provide **informed consent**. If people are not able to provide informed consent, then they must NOT be represented. Subjects must be informed that they are able to withdraw consent at any time, before or after being represented, and that they are not obliged to provide reasons for the withdrawal of consent. If you choose, for example, to interview someone or to photograph them, you must document their consent; consent forms are available from the instructor.

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