

B

The Author, the Artist and the Other

A. 1. General Education/Humanities

2. **TITLE:** Ethical Issues

3. **COURSE NO.:** 345-215-AB sec. 01

5. **CLASS TIME & ROOM:** Tues.H-422/Thu.HA-002 230-4

6. **PONDERATION:** 3-0-3

7. **CREDITS:** 2 credits

8. **COMPETENCY:** apply critical thought process to ethical issues relevant to field 4HUP

9. **PREREQUISITES:** 345-101-MQ & 345-102-MQ

10. **SEMESTER:** Winter 2024

11. **INSTRUCTOR:** Dr. Meredith Browne

12. **OFFICE:** HA 105

PHONE: (514) 457-6610 ext. 5140

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13. **OFFICE HOURS:** In office Tuesday, Thursday, Friday 11:40-1 and by appointment

B. INTRODUCTION: The Liberal Arts program emphasizes the achievements of Western society. The world view of the West as exemplified in works from the artistic and literary canons are central to your learning experience. This course will interrogate the institution of the canon, as well as the ethical implications of the world view of the West, especially in relation to the way that internal and external others have been depicted. Special emphasis will be placed on both the role of visual representation in the definition of the other and, conversely, contemporary visual art practice as a site of resistance and reinvention. We will also be examining the tensions between populist goals of the mid-20th century originators of the project of reading the Great Books and the perception of a Liberal Arts education as being inherently elitist.

ROLE IN GENERAL EDUCATION: “Ethical Issues” courses are B block courses. They build upon the A Block courses “World Views” and “Knowledge” and address ethical issues relevant to the field of study. This course completes the critical thinking skills in General Education courses with the introduction of the notions of criteria for the application of value judgments.

This course qualifies for certificates: Women’s Studies and Gender Relations, Indigenous Studies and Peace and Social Justice.

C. OBJECTIVES:

1. To apply a critical thought process to ethical issues relevant to the field of study. To use appropriate models and frameworks with which to analyze and interpret the West's role and values. Ethical issues are understood to be questions of social and moral significance approached from a perspective that examines questions of valuing and the notions of good and bad. This set of courses is not meant to be an introduction to ethical codes but to allow students to examine important questions of human morality as they relate to their respective fields of study and to apply an authentic critical thought process to the resolution of these issues. *In Humanities courses the evaluation of all competencies, performance criteria, and knowledge and ability objectives is integrated into all assignments, tests, essays, and research papers; however, competencies related to revision and editing are usually only evaluated in longer pieces of written work.*

Elements or "knowledge objectives"

1. to situate significant ethical issues in appropriate world views and fields of knowledge
2. to explain the major ideas, values, and social implications of ethical issues
3. to organize the ethical questions and their implications into coherent patterns
4. to debate ethical issues

Performance criteria or "ability objectives"

- 1.1 Accurate recognition of the basic elements of ethical issues
- 1.2 Appropriate use of relevant terminology
- 1.3 Adequate identification of the main linkages with world views and fields of knowledge
- 2.1 Adequate description of the salient components of the issues
- 3.1 Coherent organization of the ethical questions and their implications
- 3.2 Appropriate expression, including a significant individual written component, of an analysis of the context, importance, and implications of the issues
- 4.1 Adequate development of substantiated argumentation including context and diverse points of view
- 4.2 Clear articulation of an individual point of view
- 4.3 Appropriate use of revision strategies
- 4.4 Appropriate correction of form and content

D. EVALUATION PLAN:

The tentative timetable for these assignments is attached.

- 1) Test One 20%
- 2) Research Project 25% (5% for bibliography submission)
- 3) Museums and Curation 10%
- 4) Test Two 25%
- 5) Activity Completion* 20%

*We will engage in a variety of formative activities during the term. They are designed to help you master the course material. Many of them will be done in the three hours/week allotted to homework in the ponderation for this class. Others will be done during class time. Examples of activities include: individual research, reading, writing or note-taking in preparation for class, watching a film and answering questions, peer-review activities, posting material and commenting on Padlet, creation or completion of review materials, etc. There will be some kind of activity in this category most weeks.

Tests will not be rescheduled for students who miss them because of undocumented (i.e. doctor's note) absences. Late assignments will be penalized. See Section I below.

Assessment tasks - Evaluation plan linkages to:	Ministerial Elements (knowledge obj.)	Performance Criteria (ability obj.)
Tests One and Two(45%) Summ	1, 2, 3, 4	1.1, 1.2, 1.3, 2.1, 3.1, 3.2, 4.1, 4.2
Research on the Canon (25%)— Summative	1, 2, 3, 4	1.1, 1.2, 1.3, 2.1, 3.1, 3.2, 4.1, 4.2, 4.3, 4.4
Museums and Curation 10%	1, 2, 4	1.2, 1.3, 2.1, 3.2, 4.1, 4.2
Activity Completion (20%)	1, 2, 3, 4	1.2, 1.3, 2.1, 4.2, 4.3, 4.4

The 55% Final Evaluation is in the research project and Test Two.

E. CONTENT: See Introduction and attached calendar for a detailed schedule of topics, readings, and assignment due dates.

F. 1. REQUIRED TEXTS and 2. COURSE COSTS: A course pack is available at the bookstore. \$15.

G. BIBLIOGRAPHY: See list of readings on timetable below.

H. TEACHING METHODS

Teaching methods include lectures and class discussions, audio-visual presentations, and group work. In small groups and among the whole class, we will discuss the course materials, compare reactions to the artistic works and place them in their cultural and historical contexts. If possible, later on in the semester, we'll get out of the classroom and go into downtown Montreal, to experience some of the cultural ideas in real life settings.

I. DEPARTMENTAL ATTENDANCE POLICY

The College expects students to attend all class sessions. Attendance plays a critical role in their academic success and attainment of competencies. While grades are based on the demonstration of competencies and not directly on attendance, excessive absences may have consequences affecting the final course grade, including possible failure.

You miss one class in this course and you miss a big chunk of human experience, thought, and creativity. DON'T DO IT!! You need to be there, but you also need to have **done the week's reading**. To fully enjoy and understand the content of this course, you'll need to **ask and answer many questions**, to try to express what you know as clearly as possible, to **listen carefully** to contributions by the teacher and fellow students, to **write things down**, to **explain** why you agree or disagree with what is being said. Any absence severely hinders your ability to enjoy and excel in this course. **You are responsible for the material in any case.**

Students missing more than 6 hours of class without legitimate* cause and proof may fail this course.

*legitimate means medical, serious family problems and/or legal reasons.

See Evaluation Chart for Late Policy.

J. COLLEGE POLICIES

Policy No. 7 – IPESA, Institutional Policy on the Evaluation of Student Achievement

<http://johnabbott.qc.ca/ipesa>

Changes to Evaluation Plan in Course Outline (Article 5.3)

Changes require documented unanimous consent from regularly attending students and approval by the department and the program dean.

Course modifications due to COVID-19: Please note that course outlines may be modified if health authorities change the access allowed on-site.

Software used for classes: In addition to LEA, and Teams additional software such as Padlet, Wooclap or Kahoot may be used for pedagogical reasons.

Religious Holidays (Article 3.2.13 and 4.1.6)

Students who wish to observe religious holidays must inform their teacher of their intent, in writing, within the first two weeks of the semester.

Student Rights and Responsibilities (Article 3.2.18)

It is the responsibility of students to keep all assessed material returned to them in the event of a grade review. The deadline for a Grade Review is four weeks after the start of the next regular semester.

(Article 3.3.6)

Students have the right to receive graded evaluations, for regular day division courses, within two weeks after the due date or exam/test date, except in extenuating circumstances. A maximum of three (3) weeks may apply in certain circumstances (ex. major essays) if approved by the department and stated on the course outline. For evaluations at the end of the semester/course, the results must be given to the student by the grade submission deadline. *Where applicable:* for intensive courses (i.e. intersession, abridged courses), timely feedback must be adjusted accordingly.

Academic Procedure: Academic Integrity, Cheating and Plagiarism (Article 9.1 &9.2)

Cheating and plagiarism are unacceptable at John Abbott College. They represent infractions against academic integrity. Students are expected to conduct themselves accordingly and must be responsible for all of their actions.

College definition of Cheating

Cheating means any dishonest or deceptive practice relative to examinations, tests, quizzes, lab assignments, research papers or other forms of evaluation tasks. Cheating includes, but is not restricted to, making use of or being in possession of unauthorized material or devices and/or obtaining or providing unauthorized assistance in writing examinations, papers or any other evaluation task and submitting the same work in more than one course without the teacher's permission. It is incumbent upon the department through the teacher to ensure students are forewarned about unauthorized material, devices or practices that are not permitted.

College definition of Plagiarism

Plagiarism is a form of cheating. It includes copying or paraphrasing (expressing the ideas of someone else in one's own words), of another person's work or the use of another person's work or ideas without acknowledgement of its source. Plagiarism can be from any source including books, magazines, electronic or photographic media or another student's paper or work.

For PowerPoint on Cheating & Plagiarism refer to the JAC Portal: My JAC Communities / Academic Council / Curriculum Validation Committee (CVC) / Course Outlines – Reference Documents / Academic Integrity.

For link to interactive tutorial on how to cite sources correctly: <http://citeit.ccdmd.qc.ca>

As a fourth semester student you are expected to understand and use proper citation procedures. If you do not understand, it is your responsibility to inform yourself on how to quote, paraphrase and cite material from outside sources.

***Guidelines for AI Usage (Generated using ChatGPT, edited by me)**

In order to ensure ethical and transparent use of Artificial Intelligence (AI) in college assignments, it is imperative for students to adhere to the following guidelines:

Acknowledge AI Usage: When incorporating AI tools in your assignments, clearly acknowledge their utilization and provide proper citations. This demonstrates integrity and acknowledges the contributions of the AI technology used.

Transparent Documentation: Clearly document the AI methods employed in your assignments. Describe the steps taken to implement the AI system and outline the specific techniques and parameters utilized. This documentation fosters transparency and allows others to understand and validate your work.

Proper Citation and Credit: Ensure proper citation and credit for AI tools used in your assignments. Adhere to academic integrity standards by recognizing the intellectual property rights and contributions of others.

Scrutinize the validity, reliability, and limitations of the AI systems employed. Engage in thoughtful analysis to ensure that AI enhances the quality and credibility of your work. By following this directive, students can uphold ethical standards, maintain transparency, and promote responsible use of AI technology in their college assignments.

Work Cited

“Directive on Ethical and Transparent Use of AI in College Assignments | Make this text more concise by 20%.” prompt. *ChatGPT*, 3.5, OpenAI, 13 June. 2023, chat.openai.com/chat

Land Acknowledgement:

At John Abbott College we acknowledge that we are on unceded Indigenous lands of the traditional territory of both the Kanien'kehá:ka, “Mohawk,” and the Anishinabeg, “Algonquin,” peoples.

We are grateful for the opportunity to gather here and we thank the many generations of people who have taken care of this land and these waters. Tiohtiá:ke, Montreal, is historically known as a gathering place for diverse First Nations; thus, we recognize and deeply appreciate the historic and ongoing Indigenous connections to and presence on these lands and waters. We also recognize the contributions Métis, Inuit, and other Indigenous peoples have made in shaping and strengthening our communities.

Together, as a diverse college community, we commit to building a sincere relationship with Indigenous peoples based on respect, dignity, trust, and cooperation, in the process of advancing truth and reconciliation.

TENTATIVE SCHEDULE WITH READINGS AND DEADLINES

1. Week of Jan. 22 What is a Liberal Education?

Activity (at home): Choose your own reading! Find and summarize an article about the canon, liberal education, or the great books. Post on Padlet. (I will do it too!)

2. Week of Jan. 29 The Great Books: A Good Idea?

Hutchins, Robert M. "The Great Conversation." *Great Books of the Western World*. Eds. Robert M. Hutchins and Mortimer J. Adler. London: Encyclopædia Britannica, Inc., 1952: 46-73.

Hutchins, Robert M. "A Letter to the Reader." *Gateway to the Great Books*. Eds. Robert M. Hutchins and Mortimer J. Adler. London: Encyclopædia Britannica, Inc., 1963: 74-82.

Assign: Research Project

Activity (in class): Uncle Bob says...

3. Week of Feb. 5 The Myth of Genius

Selections from Vasari's *Lives of the Most Eminent Painters* Available at
<https://www.gutenberg.org/ebooks/author/9769> (poke around to find one that is not too long!)

Activity (at home): Choose an artist from Vasari's *Lives* and show how he makes the case for their genius (I will do this too!) Post to Padlet.

Nochlin, Linda. "Why Have There Been No Great Woman Artists." *Women, Art and Power and Other Essays*. Boulder: Westview Press, 1988: 147-158.
<http://ereserve.library.utah.edu/Annual/HIST/1010/Hurtado/hist1010why%20have.pdf>

4. Week of Feb. 12 Women and the Canon

Stephen Leacock. "The Woman Question." *The Social Criticism of Stephen Leacock*. ed. Alan Bowker. Toronto: University of Toronto Press, 1973: 51-60.

Letters to Margaret Sanger (distributed in class)

Silcock, Jane. "Genius and Gender: Women Artists and the Female Nude 1870–1920." *The British Art Journal*, vol. 19, no. 3, 2018, pp. 20–30. *JSTOR*, www.jstor.org/stable/48584546.

Submit bibliography for Research Project

Watch: John Berger and *The Pill*

Activity (at home): Women Artist Explainer

5. Week of Feb. 19 Museums, Curation and Canon Formation

Alberti, Samuel J. M. M. "Objects and the Museum." *Isis* 96.4 (2005): 559-571.
<http://www.jstor.org/stable/10.1086/498593>

Activity (at home): Object Biography

Watch *MKCPT*

6. Week of Feb. 26 Catch up and Review

Watch *Caravaggio*

Submit Research Project.

Week of Mar. 4 *READING WEEK!*****

7. Week of March 11 Museums, Curation and Canon Formation

Solomon-Godeau, Abigail. "Canon Fodder: Authoring Eugene Atget." *Photography at the Dock: Essays on Photographic History, Institutions and Practices*. Minneapolis: University of Minnesota Press, 1991.

Museum Curation Project due

Activity (at home): #berenicerocks

8. Week of Mar. 18 Review and Test One

9. Week of Mar. 25 Representations of the Other in Art and Popular Culture

Leppert, Richard. "Others' Bodies: Race and Class." *Art and the Committed Eye: The Cultural Functions of Imagery*. Boulder, CO: Westview, 1996: 173-210.

Wainaina, Binyavanga. "How to Write About Africa." *Granta* 92 (Winter 2005). Online.
<http://www.granta.com/Magazine/92/How-to-Write-about-Africa/Page-1>

Activity: TBA

10. Week of Apr. 1 Representations of the Other in Science and Visual Culture

Elks, Martin. "Clinical Photographs." *Picturing Disability: Beggar, Freak, Citizen and Other Photographic Rhetoric*. Ed. Robert Bogdan. Syracuse: Syracuse UP, 2012. 76-98.

11. Week of Apr. 8 It's Complicated...

Theriot, Nancy M. "Women's Voices in Nineteenth Century Medical Discourse: A Step Towards Deconstructing Science." *Gender and Scientific Authority*. Eds. Barbara Laslett, Sally Gregory Kohlstedt, Helen Longino and Evelyn Hammonds. Chicago: U of Chicago P, 1996. 124-54.

Activity: TBA

12. Week of Apr. 15 It's Still Complicated!

Celluloid Closet

13. Week of Apr. 22 Talking Back: The Canon in the 21st Century

Rizk, Mysoon. "Constructing Histories: David Wojnarowicz's *Arthur Rimbaud in New York*." *The Passionate Camera: Photography and Bodies of Desire*. Ed. Deborah Bright New York: Routledge, 1998: 178-194.

14. Week of Apr. 29 The Canon in the 21st Century and Review

Activity: Introduce an Artist Activist

15. Week of May 6 Review and Test!

***IA dates to keep in mind so you can manage your workflow between your classes:** Essay proposals and annotated bibliographies due February 20th, Essays due April 18th, Revised Essay due May 14th.