

IDS 2935

Representing Others, Representing Ourselves: Politics and Identity in Contemporary Art

Quest 1

Theme: Identities

I. Course Information

Primary General Education Designation: Humanities

Secondary General Education Designation: Diversity

Writing Designation: 2,000 words

A minimum grade of C is required for general education

Spring 2021

Instructor

Anthea Behm

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Office location: Online

Zoom link for Office hours: <https://ufl.zoom.us/j/6154087682>

Office hours: Thursdays 12.50—2.45pm and by appointment

Teaching Assistant

Brie Rosenbloom

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Office location: Online

Office hours: Friday 12:50-1:50pm and by appointment

Zoom link for office hours:

<https://ufl.zoom.us/j/92892869381?pwd=VHZubWxOTEdUd2o3dXYxRFJGTfNFZz09>

Passcode for zoom TA office hours:

Lecture Meeting Times & Zoom

Day/ Time: Tuesday and Thursday 4.05—4.55pm (period 8)

Location: Online

Zoom link for lectures:

<https://ufl.zoom.us/j/94472946191?pwd=bE14VWV4Vzd4ZUw0bHFQdW1DTlZ0Zz09>

Passcode for zoom lectures:

TA Friday Session Times & Zoom

Day/time: Friday 1.55—2.45 (period 7) or 3.00—3.50pm (period 8) or 4.05—4.55pm (period 9)

Location: Online

Zoom link for TA Friday sessions: see below

1:55—2:45 TA Friday Session Zoom Link:

<https://ufl.zoom.us/j/93026459614?pwd=YTG5dTYvV24wVzdnSUJFcnByRXJRUT09>

Password:

3:00-3:50 TA Friday Session Zoom Link:

<https://ufl.zoom.us/j/96193732731?pwd=OTBvcVhYOVIhUIFIOWhHUFNuNExLUT09>

Password:

4:05-5:05 TA Friday Session Zoom Link:

<https://ufl.zoom.us/j/92433942754?pwd=Y0IUUmNlbnNvekRyVnYyb2J5MUZkUT09>

Password:

Course Description

This course will use a multidisciplinary methodology to consider the place of identity in contemporary art. We will consider how artists from a variety of subject positions (across race, class, gender, sexuality and ability) represent themselves and others. Moreover, we will ask what the politics of these different modes of representation are. Key questions will include: who has the right to represent who? Does the identity of an artist matter for how we understand their work, or should the work speak for itself? Is there a “correct” form of representation? Is there a politics to abstraction? Should some subjects simply not be represented? How do artistic representations relate to other fields that discuss identity, such as philosophy, psychology, sociology, and political science? Ultimately, we will be trying to understand what art can teach us about fundamental issues of identity in our present age. The use of online sessions in the course will also give students a unique opportunity to engage live with artists at work in their studios around the country.

Given the potentially sensitive subject matter, students will be introduced in week 1 to a variety of tools for how to engage with each other in a respectful manner that they will be expected to utilize throughout the semester.

The lectures will be held on Tuesday, period 8 + Thursday period 8 and consist of a lecture on the readings and presentation of artists’ work, and live studio visits with artists in their studio (from a range of places including in the US and NYC, to international including Brazil, Oslo and Kuwait). Additionally, this will also include time for questions, and smaller group discussions. The TA breakout session will be held by Brie Rosenbloom and will make up the third contact hour. In these sections, students will have the opportunity to discuss the readings and artworks in a small seminar format.

Required & Recommended Course Materials

All of the readings, videos, and audio recordings are available through the UF Libraries Course Reserves, embedded in our Canvas course, through YouTube, or freely available online. See the course schedule for specific titles and authors. An overview of readings can be found on the “Reading Reference List,” page 21 of this syllabus.

Recommended Wiring Manual:

[The Chicago manual of style, 16th edition, Chicago : The University of Chicago Press, 2010](#)

Materials and Supplies Fees: NA

II. Coursework & Schedule

1. List of Graded Work

Assignment	Description	Requirements	Points
Attendance	Attendance includes arriving on time and with all materials and equipment necessary to actively participate in that date's discussion, lecture, or presentation. Students arriving without assigned materials will be counted absent on that date.	See below	10
Participation	Participation will be graded according to successful completion of reading assignments, input during seminar discussions, and discussion board responses to the lecture each week. Starting Week 2, a question about the lecture will be posted after each class. Students are expected to just write 2-3 sentences about the question. 5 pts of the grade will be determined by the weekly discussion board postings, and 5 pts will be determined by the section TA based on your engagement in class.	See below	10
Artistic Assignment	Make a collage that represents your identity. In a brief statement of 100 words, explain your chosen methodology. Due for upload: Week 3 at the beginning of class on Friday 1/28.	Collage & 100 words	10
Museum Visit and Reflection	Visit the Harn Museum or the University Galleries (in person or virtually) and find a work that relates to the questions of identity and representation. Using what you've learned in class, write a 200-250 word reflection on how the artwork engages identity-making. Please note: If students are not located in Gainesville, another Museum or gallery may be visited, but you must first discuss with TA Brie Rosenbloom and get the go ahead. Due for upload: Week 5 by 11.59pm on Friday 2/12; feedback will be given by end of week 6)	200-250 words	10
*Writing Assignment 1	Using the work of Kwame Anthony Appiah, analyze the role of identity in one of the artists we have discussed in the class. This can include the work of the artists who have met with the class online. (Due for upload: Week 7 by 11.59pm on 2/26; feedback will be given by end of week 9)	500 words	15

*Writing Assignment 2	Interpretation of identity in a work of art. Based on our in-class discussion of how to use semiotics to analyze a work of art, use this method to discuss the formal elements that contribute to the artist's representation of identity. This can include the work of the artists who have met with the class online. Due for upload Week 11 by 11.59pm on 2/26; feedback will be given by end of week 13.	500 words	15
*Analytical Essay (Final writing project)	A 1,000 word essay that analyzes one of the debates about identity we have discussed during the class (intersectionality, appropriation, abstraction, etc.). In addition to the readings we have done in class, you must find <i>one scholarly peer-reviewed essay or book chapter</i> through the library database that is relevant to your discussion. The final essay should use one or two works of art to make a broader point about the debate. More details will be provided after the mid-term. Due for upload: Week 14 by 11.59pm on Friday 4/16; feedback will be given by 4/30.	1,000	30
TOTAL			100

*These assignments count towards the writing requirement

2. Weekly Course Schedule

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
Week 1	Topic	Introduction: Overview of Class & Classroom Engagement	
	Summary	An overview of the course’s main goals and themes as well as weekly schedule and assignments; a workshop on diversity and how to engage with sensitive topics about identities including race, gender and class.	
	Readings/Works	Read: Syllabus & project sheet for workshop Watch in class: video workshop on Workshop on Diversity	
	Assignment	Look through syllabus, download Project Sheet for class	
Week 2	Topic	Museum visit, & Intro to Identity	
	Summary	Online tour of <i>In, Of, From: Experiments in Sound</i> , the current show at University Galleries with Jesús Fuenmayor, Program Director & Visiting Curator, University Galleries; an introduction to current ideas informing our understanding of identity and viewing works by artists who foreground the complexity of their identities.	
	Readings/Works	Reading: Kwame Anthony Appiah “Classification” p. 1 -32	
	Assignment	Read and be ready to discuss	
Week 3	Topic	Intro to Politics & Intro to Representation, Part 1	
	Summary	An introduction to how politics relates to identity and viewing works by artists who foreground politics in their work; an introduction on how to read representation through semiotic frameworks.	
	Readings/Works	Read: Sheldon Wolin “Philosophy & Pol. Phil.” p. 3-12; 17-20 + Stuart Hall, “The Work of Representation” 1-14	
	Assignment	Read and be ready to discuss Assignment to upload: Collage	1/28

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
Week 4	Topic	Intro to Representation, Part 2 & How to Read an Artwork	
	Summary	Continued introduction on how to read representation; an introduction to conceptual artist Mary Kelly's semiotic method for reading an artwork	
	Readings/Works	Read: Stuart Hall, "The Work of Representation" 16-26	
	Assignment	Read and be ready to discuss	
Week 5	Topic	Dynamic identity	
	Summary	An exploration of how identity is dynamic and not fixed to one position or cultural signification; an online studio visit with artist Allana Clarke.	
	Readings/Works	Read: Reading: Chantal Mouffe, "For a politics of nomadic identity"	
	Assignment	Assignment to upload: Museum Visit reflection	2/12
Week 6	Topic	Representing others	
	Summary	An exploration of the politics of representing people and communities from places, contexts and histories that are not our own; an online studio visit with artist Sara Eliassen.	
	Readings/Works	Read: bell hooks, "Eating the Other"	
	Assignment	Read and be ready to discuss; work on Writing Assignment 2	
	Feedback	Museum Visit Reflection returned by end of week.	
Week 7	Topic	Whiteness	
	Summary	An exploration into the politics of the racial concept of whiteness within the US; an online studio visit with artist Mores McWreath.	
	Readings/Works	Read: Maurice Berger, "Whiteness and Race between the Storms" + George Yancy "Dear White America" + "Should I Give Up on White People?"	
	Assignment	Assignment to upload: Writing Assignment 1	2/26
Week 8	Topic	Intersectionality	
	Summary	An introduction to the term intersectionality coined by Kimberlé Crenshaw's and its meaning within the framework of identity and representation; online studio visit with artist Jillian Browning	
	Readings/Works	Watch: Kimberlé Crenshaw The Urgency of Intersectionality TED Talk	
	Assignment	Watch and be ready to discuss.	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
Week 9	Topic	LGBTQ	
	Summary	Define sex and gender, and explore their relation to identity through queer theory and transgender studies; online studio visit with artist Madsen Minax	
	Readings/Works	Read: Susan Stryker, <i>An Introduction to Transgender Terms & Concepts</i>	
	Assignment	Read and be ready to discuss	
	Feedback	Writing Assignment 1 returned by end of week.	
Week 10	Topic	Nature	
	Summary	An introduction to current ideas around ecology, identity, and representation; online studio visit with artist Terike Haapoja	
	Readings/Works	Read: Dr. Chelsea Mikael Frazier, <i>Black Feminist Ecological Thought: A Manifesto</i> + Timothy Morten, <i>Hyperobjects and Creativity</i>	
	Assignment	Read and be ready to discuss; work on Writing Assignment 2	
Week 11	Topic	Labor	
	Summary	An exploration of how labor practices, through both a historical and contemporary lens, effect identity, and how this is represented by artists; online studio visit with artist Felipe Steinberg	
	Readings/Works	Read: Jennifer Peterson, <i>Workers Leaving the Factory: Witnessing Industry in the Digital Age</i> Watch: Harun Farocki's "Workers Leaving the Factory"	
	Assignment	Upload Writing Assignment 2	3/ 26
Week 12	Topic	Feminism & Islam	
	Summary	An investigation into the contemporary discourses on Feminism and Islam in relation to identity, politics, and representation; online studio visit with artist Alymamah Rashed	
	Readings/Works	<u>Reading: Ziba Mir-Hosseini "Feminist Voices in Islam: Promise and Potential"</u>	
	Assignment	Read and be ready to discuss; work on Analytical Essay	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
Week 13	Topic	Disability, Care, & Access	
	Summary	An exploration into how issues of disability, care and access affect communities, and how these issues are represented by contemporary artists; online studio visit with artist Alex Salerno.	
	Readings/Works	Read: Tang, Jeannine. “On What Sculpture Depends: Carolyn Lazard, Park McArthur, and Constantina Zavitsanos” + Lazard, Carolyn. <i>Accessibility in the Arts: A Promise and Practice</i>	
	Assignment	Read and be ready to discuss; work on Analytical Essay	
	Feedback	Assignment 2 returned by end of week.	
Week 14	Topic	Cultural Appropriation	
	Summary	An exploration into the question of what happens when a person from one subject position attempts to represent the work of another, online studio visit with artist Rachelle Mozman	
	Readings/Works	Read: “Cultural Appropriation: A roundtable” (Artforum)	
	Assignment	Read and be ready to discuss Due to be uploaded: Analytical Essay	4/16
Week 15	Topic	Conclusions: No conclusions	
	Summary	A final offering to students to take up the challenge of learning to think through their own identities and how to transform them as they engage with others.	
	Readings/Works	Read: Michel Foucault, Interview “An Aesthetics of Existence” (47-56)	
	Assignment	Read and be ready to discuss	
	Feedback	Analytical Essay returned by 4/30	

III. Grading

3. Statement on Attendance and Participation

Attendance and Participation:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

- **Attendance:** will be taken daily and recorded in the Canvas gradebook. You are allowed four “personal days” for the semester, after which each absence that does not meet university criteria for “excused” will result in a two-point deduction from your final grade.
- **Participation:** Consistent informed, thoughtful, and considerate class participation is expected and will be evaluated using the rubric below. The instructor will inform you of your participation grade to date when mid-term exams are returned and schedule a conference if you are earning below 70% of the possible points.
- **NOTE:** If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.

Participation Grading Rubric:

	High Quality	Average	Needs Improvement
Informed: Shows evidence of having done the assigned work.	Responses show depth of knowledge and engagement with both texts and images	Responses show basic understanding and engage with just a part of work	Responses show issues in understanding and do not engage with assigned works
Thoughtful: Shows evidence of having understood and considered issues raised.	Assignments demonstrate the ability to analyze key elements of debates and add original perspectives	Assignments demonstrate a basic understanding of debates.	Assignments suggest some confusion over key issues.
Considerate: Takes the perspective others into account.	Assignments successfully incorporate counterarguments and develop complex perspectives on issues with no obvious answer	Assignments sufficiently summarize various competing points of view.	Assignments present only one view with no consideration of how it is situated.

3a. Writing Requirement Statements and Grading Rubric

Writing Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

- The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.
- The instructor will evaluate and provide feedback, on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization.
- WR Course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course.

4. Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100% of possible points		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

IV. Quest Learning Experiences

5. Details of Experiential Learning Component // Museum Reflection

Visit the Harn Museum of Art or University Galleries at the University of Florida. Students will visit the museum either in person or virtually and find a work that relates to the questions of identity and representation. Students will write a 200-250 word reflection on how the artwork engages identity-making. Please note: if students are not located in Gainesville, another Museum or gallery may be visited, but you must first discuss with TA Brie Rosenbloom and get the go ahead.

6. Details of Self-Reflection Component // Artistic Assignment

Artistic Assignment: Students will make their own collage that represents their identity. This will be accompanied by a brief statement of 100 words, explain their chosen methodology.

V. General Education and Quest Objectives & SLOs

7. This Course's Objectives—Gen Ed Primary Area and Quest

Humanities + Quest 1 + Course Objectives

Humanities Objectives →	Quest 1 Objectives →	This Course's Objectives → (This course will....)	Objectives will be Accomplished By: (This course will accomplish the objective in the box at left by...)
Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general.	Address the history, key themes, principles, terminologies, theories, and methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.	Identify, describe, and explain the concept of identity and the different modes of representation used by artists, with a particular focus on how the politics of identity and the possibilities for representation interact	Readings, viewings, in-class discussions & online studio visits germane to the topics.
Students will learn to identify and to analyze the key elements, biases and influences that shape thought.	Present different arts and humanities disciplines' distinctive elements, along with their biases and influences on essential questions about the human condition.	Consider the relationship between theoretical reflection in philosophy, politics, and aesthetics and its relation to the forms of art-making practiced by contemporary artists	Lectures on the assigned readings, and guided questions and answer during online sessions with contemporary artists.
	Explore at least one arts or humanities resource outside their classroom and explain how engagement with it complements classroom work.	Have students engage with issues of identity and representation in contemporary art outside the classroom	Having students visit the Harn museum and writing about a work.
These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.	Enable students to analyze and evaluate essential questions about the human condition clearly and effectively in writing and other	Develop and present clear and effective responses to essential questions about identity and representation in oral and written forms appropriate to the relevant	In-class lectures and discussion, breakout discussion, readings, writing assignments, creative assignment

Humanities Objectives →	Quest 1 Objectives →	This Course's Objectives → (This course will....)	Objectives will be Accomplished By: (This course will accomplish the objective in the box at left by...)
	forms appropriate to the discipline.	humanities disciplines incorporated into the course	
	Analyze the role arts and humanities play in the lives of individuals and societies and the role they might play in students' undergraduate degree programs and lives after college.	Analyze, evaluate, and critically reflect on connections between these questions of identity and your intellectual, personal, and professional development at UF and beyond	In-class discussions, personal reflections, work with TAs

8. This Course's Student Learning Outcomes (SLOs)—Gen Ed Primary Area and Quest

Humanities + Quest 1 + Course SLOs

	Humanities SLOs → Students will be able to...	Quest 1 SLOs → Students will be able to...	This Course's SLOs → Students will be able to...	Assessment Student competencies will be assessed through...
Content	Identify, describe, and explain the history, underlying theory and methodologies used.	Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course.	Identify, describe, and explain the theoretical methodologies that explore the relationship between art and politics.	Class participation and writing assignments

	Humanities SLOs → Students will be able to...	Quest 1 SLOs → Students will be able to...	This Course's SLOs → Students will be able to...	Assessment Student competencies will be assessed through...
			Identify, describe, and explain the concept of identity and the different modes of representation used by artists, with a particular focus on how the politics of identity and the possibilities for representation interact	Participation and midterm exam.
Critical Thinking	Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.	Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.	Analyze and evaluate artistic representations with a particular focus on how the identity of the artists impacts the subject matter, and what the political ramifications of the artistic choices are.	Class participation, writing assignment 1 & 2, mid-term exam, artistic collage project, Harn Museum response and final essay.
Communication	Communicate knowledge, thoughts and reasoning clearly and effectively.	Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course.	Develop and present clear and effective responses to essential questions about identity and representation in oral and written forms appropriate to the relevant humanities disciplines incorporated into the course	In class discussion, breakout discussions, written assignments, mid-term exam
Connection	N/A	Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond.	Connect course content with artist assignment on own identity and visit to the Harn Museum	Collage assignment and written response to work viewed in person at the Harn

9. Secondary Objectives and SLOs

Diversity Objectives (for D co-designation)

Diversity Objectives →	This Course's Objectives→ (This course will...)	Objectives will be Accomplished By: (This course will accomplish the objective in the box at left by...)
Students engage with diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and (dis)abilities.	Analyze and evaluate artistic representations with a particular focus on how the identity of the artists impacts the subject matter, and what the political ramifications of the artistic choices are.	Readings and discussion, viewing works by a wide range of artists and discussing strategies in the work.
Students critically analyze and evaluate how social inequities are constructed and affect the opportunities and constraints across the US population.	Identify, describe, and explain how the artists we meet in studio visits discuss the histories of their work and how it relates to challenges they have faced.	Viewing and discussing work with artists through online studio visits.
Students analyze and reflect on the ways in which cultures and beliefs mediate their own and other people's understandings of themselves and an increasingly diverse U.S. society.	Develop and present clear and effective responses to essential questions about identity and representation in oral and written forms	Writing assignments including Writing assignment 1 &2, Mid-term exam and Final Writing Project

Diversity Student Learning Outcomes (for D co-designation)

	Diversity SLOs → Students will be able to...	Course SLOs → Students will be able to...	Assessment Student competencies will be assessed through...
Content	Identify, describe, and explain the historical processes and contemporary experiences characterizing diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and disability.	Identify, describe, and explain the concept of identity and the different modes of representation used by artists, with a particular focus on how the politics of identity and the possibilities for representation interact. In addition, they will be able to understand how changes in the representation of identity relate to broader trends in historical change both within art and the surrounding cultures.	Readings and discussion, viewing works by a wide range of artists and discussing strategies in the work, and how their work relates to broader historical trends and transformations.
Critical Thinking	Analyze and evaluate how social inequities are constructed and affect the opportunities and constraints of different groups in the United States. Analyze and reflect on the ways in which cultures and beliefs mediate understandings of an increasingly diverse U.S. society.	Identify, describe, and explain how the artists we meet in studio visits discuss the histories of their work and how it relates to challenges they have faced. In addition, they will be able to connect the artists' presentations to the readings and lectures to understand individuals within a broader social and historical context.	Viewing and discussing work with artists through online studio visits, as well as weekly reflections and graded writing assignments.

VI. Required Policies

10. Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

11. UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

12. University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

13. Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

14. The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

Reading Reference List

- Appiah, Kwame Anthony. *The Lies That Bind: Rethinking Identity*. Illustrated edition. Liveright, 2019.
- Berger, Maurice. "Whiteness and Race, Between the Storms." *Lens Blog* (blog), August 11, 2016. <https://lens.blogs.nytimes.com/2016/08/11/whiteness-and-race-between-the-storms/>.
- Bhabha, Homi K., and al. et. "Cultural Appropriation: A Roundtable." Accessed April 25, 2020. <https://www.artforum.com/print/201706/cultural-appropriation-a-roundtable-68677>.
- Crenshaw, Kimberlé. *The Urgency of Intersectionality*. Accessed January 4, 2021. https://www.ted.com/talks/kimberle_crenshaw_the_urgency_of_intersectionality.
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- Frazier, Chelsea Mikael. "Black Feminist Ecological Thought: A Manifesto | Atmos." Accessed January 4, 2021. <https://atmos.earth/black-feminist-ecological-thought-essay/>.
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- Peterson, Jennifer. "Workers Leaving the Factory: Witnessing Industry in the Digital Age." In *The Oxford Handbook of Sound and Image in Digital Media*, edited by Carol Vernallis, Amy Herzog, and John Richardson, 597–619. Oxford University Press, 2013. <https://doi.org/10.1093/oxfordhb/9780199757640.013.011>.
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