

IDS 2935 // Quest 1// Theme: Identities // Spring 2022
Representing Others, Representing Ourselves: Politics and Identity in Contemporary Art
Hybrid (Monday & Wednesday lectures online / Friday sections in person)

**This class has a content warning, see next page for further details & contact the instructor with any concerns*

Primary General Education Designation: Humanities
Secondary General Education Designation: Diversity
A minimum grade of C is required for general education

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Instructor

Anthea Behm

Email: antheabehm@ufl.edu

Office location: Online

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

Office hours: Mondays & Wednesdays 11.45—12.45pm and by appointment

Teaching Assistant

Dani Sensabaugh

Email: d.sensabaugh@ufl.edu

Office location: Online

Zoom link for office hours: <https://ufl.zoom.us/j/94101534080>

Office hours: Wednesdays from 1:55 - 3:50 pm (period 7 & 8) and by appointment

Online Lecture Meetings

Monday & Wednesday // 12:50—1:40 pm (period 6)

Location: Online

Zoom link for lectures:

<https://ufl.zoom.us/j/95200407537?pwd=R0Fna0NOSWdBeU0zNDN1aUtMVHppZz09>

Passcode for zoom lectures: quest2022

In person TA Friday Sections // 12:50—1:40 pm (period 6)

Location: MAT 0102

In person TA Friday Sections // 3.00—3.50pm (period 8)

Location: LIT 0125

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 and the world.

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 online Monday and Wednesday period 6 and consist of a lecture on the readings and presentation of artists’ work, and live studio visits with artists in their studio. Additionally, this will also include time for questions, and smaller group discussions. The TA breakout session will be held in person on Fridays period 6 & 8 by Dani Sensabaugh 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.

Content Warning

In this course, we may cover content and materials that some may find difficult. It is important that in a studio course we do not shy away from engaging with materials that may be controversial or challenging. I encourage you to reach out to me if you are struggling with the course materials. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

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 Writing Manual

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

Materials and Supplies Fees: NA

Coursework & Schedule

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 beginning week 2, a question about the lecture will be posted after each class. Students are expected to write 2-3 sentences about the question. 10 pts of the grade will be determined by the weekly discussion board postings and engagement during lectures, and 10 pts will be determined by the TA based on your engagement in class.	See below	20
Journaling	Each week, beginning week 2 through to week 16, write a short journal entry reflecting on how the themes of the class help you understand something that happens in your life—such as a personal matter, a news story, a TV show you watch, or anything else. You may also use this entry to reflect on the limits of the reading or discussion; that is, how what we discussed misses something important that you experience. Due: each Thursday beginning Week 2 through to Week 16 by 11.59pm	75-100 words per entry	30 (2 points per entry)

Artistic Assignment 1	Make a collage that represents your identity. In a brief statement of 100 words, explain the ideas and motivation behind your work. Due: Week 4, Friday 1/28 at the beginning of class	Collage & 100 words	5
Museum Visit and Semiotic Reading of An Artwork	Visit the Harn Museum or the University Galleries and find a work that relates to the questions of identity and representation. 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. Due: Week 7, Friday 2/18 by 11.59pm; feedback will be given by end of week	450-500 words	10
Artistic Assignment 2	Make a photo series or short video that explores an aspect of your identity that you did not think about very much prior to this class. In a brief statement of 100 words, explain the ideas and motivation behind your work. Due: Week 11, Friday 2/26, by 11.59pm	Up to 7 photos or up to 3 minutes video	10
Final Reflective Essay	Look back through your journal entries, artist projects, participant responses, and lecture/discussion notes. Write an essay that reflects on what you have learned about identity, politics, and/or representation this semester. Due Week 14 by 11.59pm on Friday 4/16; feedback will be given by 4/30.	500-700 words	15
TOTAL			100

Weekly Course Schedule

Week / Date	Activity	Topic/ Assignment	Assigned Work Due
Week 1		Introduction: Overview of Class	
	Summary	<ul style="list-style-type: none"> • An overview of the course's main goals and themes • Overview of weekly schedule and assignments; a workshop on diversity and how to 	
	Readings/Works	<ul style="list-style-type: none"> • Read: Syllabus & project sheet for workshop • Watch in class: video workshop on Workshop on Diversity 	
	Assignment	<ul style="list-style-type: none"> • Look through syllabus, download Project Sheet for class 	
Week 2		Diversity & Intro to Identity	
	Summary	<ul style="list-style-type: none"> • A workshop on diversity and how to engage with sensitive topics about identities including race, gender and class • Overview of Identity 	
	Readings/Works	<ul style="list-style-type: none"> • Reading: Kwame Anthony Appiah, excerpt from <i>The Lies That Bind</i>, p. 3 -32 	
	Assignment	<ul style="list-style-type: none"> • Download Project Sheet for class • Read and be ready to discuss • Journal entry 	
Week 3		Intro to Politics	
	Summary	<ul style="list-style-type: none"> • An introduction to politics 	
	Readings/Works	<ul style="list-style-type: none"> • Reading: Sheldon Wolin "Philosophy & Pol. Phil." p. 3-12; 17-20 	

	Assignment	<ul style="list-style-type: none"> • Read and be ready to discuss • Journal entry 	
Week 4		Intro to Representation, Parts 1 & 2	
	Summary	<ul style="list-style-type: none"> • An introduction on how to read representation through a semiotic framework 	
	Readings/Works	<ul style="list-style-type: none"> • Reading: Stuart Hall, “The Work of Representation” 1—14 & 16—26 	
	Assignment	<ul style="list-style-type: none"> • Read and be ready to discuss • Assignment to upload: Artistic Assignment 1 • Journal entry 	1/ 28
Week 5		How to read an Artwork & Gallery visit	
	Summary	<ul style="list-style-type: none"> • An introduction to conceptual artist Mary Kelly’s semiotic method for reading an artwork • Harn/ University Galleries visit 	
	Readings/Works	<ul style="list-style-type: none"> • Works: Kehinde Wiley’s Obama portrait 	
	Assignment	<ul style="list-style-type: none"> • Read and be ready to discuss • Journal entry 	
Week 6		Dynamic identity	
	Summary	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Read: Reading: Chantal Mouffe, “For a politics of nomadic identity” 	
	Assignment	<ul style="list-style-type: none"> • Read and be ready to discuss • Journal entry 	
Week 7	Topic	The Audience’s gaze	

	Summary	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Reading: Laura Mulvey, Visual Pleasure and Narrative Cinema 	
	Assignment	<ul style="list-style-type: none"> • Read and be ready to discuss • Assignment to upload: Museum Visit & Semiotic reading of An Artwork • Journal entry 	2/18
Week 8		Whiteness	
	Summary	<ul style="list-style-type: none"> • An exploration into the politics of the racial concept of whiteness within the US • Online studio visit with artist Mores McWreath. 	
	Readings/Works	<ul style="list-style-type: none"> • Reading : John McWhorter: “The Neoracists” Persuasion • George Yancy “Dear White America” NYT 	
	Assignment	<ul style="list-style-type: none"> • Read and be ready to discuss • Journal entry 	
Week 9		Intersectionality	
	Summary	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Watch: <u>Kimberlé Crenshaw The Urgency of Intersectionality TED Talk</u> 	
	Assignment	<ul style="list-style-type: none"> • Watch and be ready to discuss • Journal entry 	
Week 10		Spring Break	
Week 11		LGBTQ	

	Summary	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Reading: Susan Stryker, “An Introduction to Transgender Terms & Concepts” 	
	Assignment	<ul style="list-style-type: none"> Read and be ready to discuss Assignment to upload: Artistic Assignment 2 Journal entry 	3/11
Week 12		Nature	
	Summary	<ul style="list-style-type: none"> An introduction to current ideas around ecology, identity, and representation online studio visit with artist Terike Haapoja 	
	Readings/Works	<ul style="list-style-type: none"> Reading: Dr. Chelsea Mikael Frazier, “Black Feminist Ecological Thought: A Manifesto” Timothy Morten, “Hyperobjects and Creativity” 	
	Assignment	<ul style="list-style-type: none"> Read and be ready to discuss Journal entry 	
Week 13		Labor	
	Summary	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Reading: Jennifer Peterson, “Workers Leaving the Factory: Witnessing Industry in the Digital Age” Watch: <u>Harun Farocki's "Workers Leaving the Factory"</u> 	
	Assignment	<ul style="list-style-type: none"> Read and be ready to discuss Journal entry 	

Week 14		Feminism & Islam	
	Summary	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Reading: Ziba Mir-Hosseini “Feminist Voices in Islam: Promise and Potential” 	
	Assignment	<ul style="list-style-type: none"> • Read and be ready to discuss • Journal entry 	
Week 15		Disability, Care, & Access	
	Summary	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Reading: Tang, Jeannine. “On What Sculpture Depends: Carolyn Lazard, Park McArthur, and Constantina Zavitsanos” • Lazard, Carolyn, “Accessibility in the Arts: A Promise and Practice” 	
	Assignment	<ul style="list-style-type: none"> • Read and be ready to discuss • Due to Upload: Final Reflective Essay • Journal entry 	4/8
Week 16		Conclusions: No conclusions	
	Summary	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Read: Michel Foucault, Interview “An Aesthetics of Existence,” p. 47—56 	
	Assignment	<ul style="list-style-type: none"> • Read and be ready to discuss 	

Grading

Attendance and Participation:

Attendance will be taken daily and recorded in the Canvas gradebook. Attendance is worth 10%, with a 20% deduction for arriving more than 10 minutes late or leaving early.

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 (Writing Assignment 1) 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.

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/>

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.

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.

Artistic Assignments Grading Criteria

A: This grade is awarded for exceptional work that demonstrates critical thinking, a full realization of the ideas put forth in assignment, and outstanding engagement of both form and content; excellent amount of effort given to the assignment

B: This grade will be awarded for very good work that demonstrates a sound and competent realization of the ideas put forth in each assignment; excels in many areas but lacks one or more of the outstanding characteristics listed above.

C: This grade will be awarded for well-presented, average work that demonstrates a fairly good attempt at grasping the expectations of given assignment. This work lacks a competent, comprehensive understanding mentioned in 'B' above.

D: This grade is awarded for inadequate work-- extremely poor and/or half-finished work with no care or attention to the assignment.

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

Quest Learning Experiences

Details of Experiential Learning Component // Semiotic Reading of an Artwork in a museum

Students will Visit the Harn Museum or the University Galleries and find a work that relates to the questions of identity and representation. 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.

Details of Self-Reflection Component // Artistic Assignments

Students will make their own collage that represents their identity, and later a series of photos or video. These will be accompanied by brief statements of 100 words, explaining their work.

General Education and Quest Objectives & SLOs

This Course's Objectives—Gen Ed Primary Area and Quest Humanities + Quest 1 + Course Objectives

Humanities Objectives	Quest 1 Objectives	Course Objectives	Objectives will be accomplished 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	Course Objectives	Objectives will be accomplished 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

This Course's Student Learning Outcomes (SLOs)—Gen Ed Primary Area and Quest Humanities + Quest 1 + Course SLOs

- *(Students will be able to...)*

	Humanities SLOs	Quest 1 SLOs	This Course's SLOs	Assessment
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	Quest 1 SLOs ...	This Course's SLOs	Assessment
			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

Secondary Objectives and SLOs Diversity Objectives (for D co-designation)

Diversity Objectives	This Course's Objectives	Objectives will be accomplished 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	Course SLOs	Assessment
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.

Required Policies

Accommodations for students with disabilities

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center.](#) 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.

Class Demeanor Policy

Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from engaging in any form of distraction. Inappropriate behavior in the classroom shall result, minimally, in a request to leave class.

Academic Honesty

The university's codes for honesty and conduct will be upheld. Full information is available in the links below.

Academic Honesty: <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

Honour Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

Online Course Evaluations

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/>.

COVID information

In response to COVID-19, the following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an

appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/>. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.

- You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.
 - Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
 - Hand sanitizing stations will be located in every classroom.

- If you are sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the [UF Health Screen, Test & Protect website](#) for more information.
 - Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.
 - If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.

- Continue to regularly visit coronavirus.UFHealth.org and coronavirus.ufl.edu for up-to-date information about COVID-19 and vaccination.

In-Class Recording

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording,

or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student

Campus Resources // Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

Campus Resources // Academic Resources

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

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 or in 2215 Turlington Hall for one-on-one consultations and workshops.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information](#).

On-Line Students Complaints: [View the Distance Learning Student Complaint Process.](#)

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