

# ART AND THE GLOBAL CITIZEN

UF Quest 1—Justice and Power / IDS 2935 / General Education—Humanities (H), International (N)

*\*Note: A minimum grade of C is required for General Education credit.*



IMAGE: Glenn Ligon, *Double America 2*, neon and paint, 2014

Spring 2022 / 3 credit hours

Matherly room 004

TUES | Period 4 (10:40 AM - 11:30 AM)

THURS | Period 4 – 5 (10:40 AM - 12:35 PM)

Course resources, announcements, updates, and assignments will be made available through the course canvas site: <http://elearning.ufl.edu/>  
blog: <https://artglobalcitizenspring2022.blogspot.com>

*\*Instagram will feature student artwork dealing with issues of social justice and power @artglobalcitizen*

Bethany Taylor, Associate Professor of Art

Email: [bwarp@ufl.edu](mailto:bwarp@ufl.edu)

Office Hours: TUES 1-2:30pm or by appointment via zoom

Office Location: Fine Arts Building (FAD) 221

The best method of communication is via email on canvas.

## COURSE SUMMARY

This interdisciplinary Quest 1 course introduces the role of contemporary art as an engaged interdisciplinary practice, capable of empowering students to think through some of society's most pressing concerns, and to question and reinvigorate a social, civic, and political imagination.

## COURSE DESCRIPTION

What does it mean to be an engaged citizen in the 21<sup>st</sup> century, and what are the related dynamics of social justice and power that privilege the experiences and perceptions of some and exclude others?

The course is designed to encourage students to articulate, challenge and redefine themselves as active, creative and empathetic participants in a global culture. **No prior art making experience is required**, but rather a curious, critical and creative sensibility. Students will be exposed to a diversity of creative strategies, possibilities and projects by interdisciplinary artists throughout the semester to inspire creative and critical thinking. Students will simultaneously engage in collaborative and individual research of their own leading up to a proposal of a visual and/or experiential artwork (in the broadest sense of the term) that will open up new avenues of reflection, experience, communication, collaboration and real-world problem solving. The course will explore the diverse ways artists have examined and highlighted systems of power and the politics of globalization, labor, migration, citizenship, activism, economic inequality, injustice, conflict, terrorism, environmentalism, and information technology to enlighten audiences on invisible or unimagined realities. Informed by a provocative mix of art lectures, readings, videos, web-based research, focused conversations, ideation, collaboration, field trips and visiting artists, students will proactively investigate aspects of global citizenship, present research and ideation process, and propose creative work designed to spark dialogue, empathy, invention, and political engagement, and to promote student participation in the imagining and re-shaping of a brighter and more equitable future for all.

## **COURSE DELIVERY**

This course will be a constant sharing of creative research, resources, ideas and practice by both faculty and students. For the most part on **Thursdays**, the instructor will model creative research and exemplary art practice by showing a diversity of artworks, by inviting visiting arts professionals to share their work, and by leading discussions about weekly readings and responses to creative prompts explored on course blog and in idea/drawing books. Students will share some of their reflections about themes explored in the course as well as their own experience with the creative process throughout the semester. **Tuesdays** will be reserved each week for a series of student presentations. Students will share additional examples of creative strategies and artworks engaging course themes and will lead conversations with their peers.

## **GENERAL EDUCATION AND QUEST 1 DESCRIPTIONS, OBJECTIVES AND LEARNING OUTCOMES**

This Quest 1 course confers General Education credit for Humanities (H) and International (N).

### **Quest 1 Description:**

Quest 1 courses are multidisciplinary explorations of essential questions about the human condition that are not easy to answer, but also not easy to ignore: What makes life worth living? What makes a society a fair one? How do we manage conflicts? Who are we in relation to other people or to the natural world? To grapple with the kinds of open-ended and complex intellectual challenges they will face as critical, creative, and self-reflective adults navigating a complex and interconnected world, Quest 1 students apply approaches from the humanities to mine works for evidence, create arguments, and articulate ideas.

**Quest 1 SLOs:**

- 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 (Content).

- Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course (Critical Thinking).
- Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond (Connection).
- 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 (Communication).

### **General Education Description:**

**Humanities (H):** 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. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

### **Humanities SLOs**

- *Content* – Identify, describe, and explain the history, underlying theory, and methodologies used.
- *Critical Thinking* – Identify and analyze key elements, biases, and influence that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.
- *Communication* – Communicate knowledge, thoughts, and reasoning clearly and effectively.

## **International (N)**

International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world.

### **International SLOs**

- Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world.
- Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world.
- Communicate knowledge, thoughts and reasoning clearly and effectively.

### **Quest 1: Justice and Power Description**

What is justice? How are just societies created and maintained? How are the uses and abuses of power connected with justice and injustice? Explores the roles justice and power play in shaping communities, emphasizing how power can promote justice or injustice. Topics may include theories of the nature of justice or power; how conflicting views of justice and/or power have played out in society; the dynamics of power and justice in either contemporary or historical events; personal, social, and cultural reactions to injustice; and ways power might be transformed for just ends.

In **Art and the Global Citizen**, objectives will be met in a variety of ways. Students will self-reflect and critically engage with Quest 1 course content related to justice and power, through weekly readings, exposure to political and multidisciplinary artworks and visiting artists, participation in class and cultural activities, small group discussions, collaborative multi-media presentations, individual research in the form of an idea/drawing book, interpretation of artworks and analysis of the creative strategies artists employ to present and/or solve problems in social justice, and the design and presentation of socially-minded art proposals.

### **Quest and General Education student learning objectives will be accomplished through:**

- Evaluation of student understanding of art as an interdisciplinary practice capable of highlighting, challenging and re-negotiating systems of power and justice.
- Assessment of student Interpretation of artworks that communicate aspects of global culture and political engagement impacting everyday lives.
- Evaluation of student understanding of politics as a distribution of certain roles to members of a community and the mechanizations of power that determine what voices can be heard in a community and which may be silenced.
- Evaluation of the research, design and presentation of student proposed artworks that contend with complex real-world problems. The proposed artworks demonstrate the role of creative practices in the production of political and social engagement and/or transformation.
- Evaluation of analytical essay where students construct arguments and engage critical thinking about the creative strategies employed by artists and the role of art and citizen engagement in an interconnected world.

## COURSE STUDENT LEARNING OBJECTIVES

At the end of this course, students will be expected to have achieved the following specific learning outcomes in content, communication, critical thinking and connection:

- Identify and explain historical and contemporary examples of justice and power cross-culturally/globally and the ways in which art can empower citizens and can highlight, challenge, or transform aspects of power and justice at play. **(Content SLOs for Gen Ed, Humanities, International and Quest 1)**
- Identify and interpret international works of contemporary art that highlight, challenge, or transform political dimensions of every-day life (especially in relationship to aspects of globalization, terrorism, conflict, equality, the environment, and knowledge. **(Content and Critical Thinking SLOs for Gen Ed, Humanities, International and Quest 1)**
- Develop creative strategies to engage audiences with theoretical, philosophical, social, or political factors that contribute to a diversity of lived human experiences. **(Content, Critical Thinking and Communication SLOs for Gen Ed, Humanities, International and Quest 1)**
- Develop and articulate responses (through class discussions and visual presentations) to essential questions about power and justice. **(Content, Critical Thinking and Communication SLOs for Gen Ed, Humanities, International and Quest 1)**
- Understand and utilize art practices (in the form of idea/drawing books art proposals and research presentations) to convey ideas related to art, power, justice and being an engaged global citizen. **(Content, Critical Thinking and Communication SLOs for Gen Ed, Humanities, International and Quest 1)**
- Analyze and evaluate themes of power and justice in contemporary artworks presented in class or by researching artworks online and in the UF/Gainesville community. Students will synthesize course content, reflect, present, and advocate for socially or politically engaged artworks, communicating the intent, strategies, and impact of such work, both visually and in writing **(Content, Critical Thinking and Communication SLOs for Gen Ed, Humanities, International and Quest 1)**
- Create an ambitious proposed artwork related to one of the themes explored the course. Proposal will include a visual, written, and logistical description of the proposed artwork, and will critically connect the project to issues of justice and power explored in the course or generated from self-directed independent research on artworks that address related content. **(Content, Critical Thinking and Communication SLOs for Gen Ed, Humanities, International and Quest 1)**
- Articulate as an undergraduate student at the University of Florida, a personal commitment to oneself as an engaged global citizen. **(Critical Thinking and Communication SLOs for Gen Ed, Humanities, International and Connection SLOs for Quest 1)**
- Recognize politics in part as a construction of a shared realm of experience and perception which often privileges some voices and excludes others. **(Critical Thinking SLOs for Gen Ed, Humanities, International and Quest 1)**
- Identify, reflect on and share with each other through presentation and critique, artworks inspired by the course content and relating to student interests or personal experiences. (blog entries, project proposals and analytic essay will ask students to interpret works of art and relate content to their everyday lives or future goals/ interests. **(Content, Critical Thinking and Communication SLOs for Gen Ed, Humanities, and International, and Connection SLOs for Quest 1)**

## REQUIRED TEXTBOOK

*Art and Politics Now*, by Anthony Downey, Thames & Hudson, 2014

*\*Additional readings and multi-media resources will be available on canvas.*

*Lectures and canvas posted resources will supplement the textbook readings, not necessarily cover the same examples. Students will need to do readings in addition to attending class lectures and discussions as they complement one another.*

## RECOMMENDED/REQUIRED MATERIALS:

- 8 ½ X 11 mixed media/or dry and wet media (soft or hardbound) sketchbook. *No metal spiral binding please.* (\*required / \$10-\$20 – can purchased at Michaels Arts and Crafts, UF Bookstore or online).
- Art and drawing supplies: graphite drawing pencils, pens, erasers, watercolor etc. (\$10-\$15 – can purchased at Michaels Arts and Crafts, UF Bookstore or online).
- Glue for collage and image additions to sketchbook.
- Laptop and access to digital tools and image software.
- Supplies for the creation of a final project proposal need not break the bank, and can cost anywhere from 0-\$40 depending student's material choices.

## USE OF CANVAS

Students will be expected to check canvas at least every 24 hours <https://elearning.ufl.edu>. It will be the place to access course resources, readings, videos, and assignment handouts, and to submit assignments. It will be updated regularly with announcements, opportunities, and additions or changes to the calendar. Please use canvas to email your instructor if you are in need of assistance. Emails will be answered within a 24-hour period.

## COURSE SCHEDULE

This course is an interdisciplinary investigation of aspects of justice and power in a global culture and empowers students to realize how art is uniquely positioned to engage with some of the most pressing issues of our time. Examples of socially and politically engaged art will be introduced in weekly in lectures, discussions, student blog entries and student presentations. Weekly readings delve into questions related to art, justice and power in a global culture and aspects of this are informed by the course textbook, *Art and Politics Today* by Anthony Downey. Additional weekly readings, video resources and idea/drawing book assignments can be found on canvas.

## TIMELINE

### Week 1: Introduction

**TH 1/6** – Lecture: The Role of Art in Society Today; *art as a means to promote social justice and check systems of power*

*\*Sign-up for group presentation theme/date. Sign-up link with theme outline and dates will be posted first week on e-learning.*

**T 1/11** –

### DUE:

- Reading for activity/discussion: *Art and Politics Now*; Intro: Global Culture and Political Engagement, pp. 8–25.
- PBS Frontline, “Who’s Afraid of Ai Weiwei” (video: 19 min. – e-learning)
- Sketchbooks: Tala Madani (video: 4 min. – e-learning)

Introduction to the process of keeping an idea/drawing book and of creating an art proposal. Students will be given exposure to exemplar proposals. Students will begin day one, self-directed research on ideas/revelations related to the course content. They will then ideate and design socially and politically engaged artworks to be presented in proposal form. These proposals will include a visual description of the work, statement of intent, background research on topics related to course content, art influences and a logistical statement highlighting sites, materials, human resources, equipment, and budget needed to realize such a project. It will also include images of the proposed work and an analysis of how it will impact audiences, work to raise awareness or pose solutions to real world experiences and realities.

## **Week 2: Globalism**

**TH – 1/13** Lecture/discussion: How does globalism impact individuals and communities and restructure social and political relations worldwide?

**DUE:**

- Reading for activity/discussion: *Art and Politics Now*; World-Wide Trade and Uneven Development, pp. 26 -43
- Louisiana Channel: Wangechi Mutu, Cultural Cutouts (video: 10 min. – e-learning)
- El Anatsui, Change, Art 21 (video: 17 min. – e-learning)

**T – 1/18**

**DUE:**

- Weekly blog response to week two readings/resources
- Student presentations on Art & Globalism

## **Week 3: Labor**

**TH – 1/20** Lecture/discussion: What are some of the ethical, geographical and immaterial aspects of a commodity culture driven by human capital?

**DUE:**

- Reading: *Art and Politics Now*; Human Capital and the Work of Art, p. 44 – 61
- Doris Salcedo, Compassion, Art 21 (video: 16 min. – e-learning)

**T – 1/25**

**DUE:**

- Weekly blog response to week three readings/resources
- Student presentations on Art & Labor

## **Week 4: Citizens**

**TH – 1/27** Lecture/discussion: What is a Citizen?

**DUE:**

- Reading for activity/discussion: *Art and Politics Now*; Global Refugees and The Logic of Exclusion, p. 62 -77
- *Citizenship, the body, and the ethics of exposure*, Art Practical, by Michelle Weidman (4 page reading – e-learning)
- *Between Citizenry and Privilege: Ai WeiWei and Bouchra Khalili*, Art Practical, By Jordan Amirkhani (4 page reading – e-learning)
- Stephanie Syjuco, In San Francisco Bay Area, Art 21 (video: 15 min. – e-learning)

**T – 2/1**

**DUE:**

- Weekly blog response to week four readings/resources
- Student presentations on Art & Citizens

## **Week 5: Activism**

**TH – 2/3** Lecture/discussion: Artist activist aims; Can creating awareness alone change the world?

**DUE:**

- Reading for activity/discussion: *Art and Politics Now*; The Politics of Non-Engagement, p. 78
- *Why Artistic Activism Nine Reasons*, Stephen Duncombe and Steve Lambert, The Center for Artistic Activism (7 page reading – e-learning)

**T – 2/8**

**DUE:**

- Weekly blog response to week five readings/resources
- Student presentations on Art & Activism

## **Week 6: Conflict**

### **Mentorship Meetings:**

\*Students will sign-up for an individual faculty/student mentorship meeting outside of class time. The purpose will be to get instructor feedback on their research interests and preliminary ideas about the development of a final *Socially and/or Politically Engaged Art Project Proposal*.

**TH – 2/10** Lecture/discussion: How does Contemporary Art respond to particular political realities and how is this complicated by the politics of image distribution and consumption in a globalized economy?

### **DUE:**

- Reading for activity/discussion: *Art and Politics Now; State Power and States of Emergency*, p. 98 – 117
- An-My Lê, Protest, Art 21 (video: 13 min. – e-learning)
- Street art, politics and violence intersect in Northern Ireland, PBS Jun 11, 2021 (video: 8 min. – e-learning)

### **T – 2/15**

### **DUE:**

- Weekly blog response to week six readings/resources
- Student presentations on Art & Conflict

## **Week 7: Terror**

### **Mentorship Meetings (continue):**

\*Students will sign-up for an individual faculty/student mentorship meeting outside of class time. The purpose will be to get instructor feedback on their research interests and preliminary ideas about the development of a final *Socially and Politically Engaged Art Project Proposal*

**TH – 2/17** Lecture/discussion: How are terrorism and terror mediated and how do artists represent, alleviate and subvert societal fears?

### **DUE:**

- Reading for activity/discussion: *Art and Politics Now; Terrorism, Torture and the Spectacle of Images*, p. 118 – 135  
Artnet News, Opinion, by Alice Bucknell, *Against the New Normal: How Artists Are Responding to Terror and Tragedy with Alternative Media*, (5 page. reading – e-learning)
- Omer Fast, *CNN Concatenated*, Art 21 (video: 4 min. – e-learning)

### **T – 2/22**

### **DUE:**

- Weekly blog response to week seven readings/resources
- Student presentations on Art & Terror

## **Week 8: History**

### **Mentorship Meetings (continue):**

\*Students will sign-up for an individual faculty/student mentorship meeting outside of class time. The purpose will be to get instructor feedback on their research interests and preliminary ideas about the development of a final *Socially and Politically Engaged Art Project Proposal*

**TH – 2/24** Lecture/discussion: What strategies do artists employ to challenge and recover erased, incomplete or untruthful histories?

- Reading for activity/discussion: *Art and Politics Now; The Future of Re-visiting the Past*, p. 136 – 157
- Glenn Ligon, History, Art 21 (video: 20 min. – e-learning)

**T – 3/1**

**DUE:**

- Weekly blog response to week eight readings/resources
- Student presentations on Art & History
- Idea/Drawing Book in progress check. It will be collected and graded and returned after the spring break.

**Week 9: Camps**

**T- 3/3** Lecture/discussion: Biopolitics, or the application of power to monitor and control the private and public life of individuals and populations?

**DUE:**

- Reading for activity/discussion: *Art and Politics Now*; The Politics of the Exception. p. 158 -173
- Susan Philipsz, Berlin, Art 21 (video: 12 min. – e-learning)
- *Peace Kites*, Miguel Luciano in Kenya (video: 15 min. – e-learning)

---

**SPRING BREAK 3/5 – 3/12**

---

**T – 3/15**

**DUE:**

- Weekly blog response to week nine readings/resources
- Student presentations on Art & Camps

**Week 10: Environments**

**TH – 3/17** Lecture/discussion: “What is the use of a house if you haven’t got a tolerable planet to put it on?” *Quote by Henry David Thoreau*

**DUE:**

- Reading for activity/discussion: *Art and Politics Now*; Ecologies of Engagement, p. 174 – 193
- *Mary Mattingly Owns Up*, Art 21 (video: 9 min. – e-learning)
- *Mark Dion*, Art 21 (video:15 min. – e-learning)

**T – 3/22**

**DUE:**

- Weekly blog response to week ten readings/resources
- Student presentations on Art & Environments

**Week 11: Economies**

**TH – 3/24** Lecture/discussion: Art, capitalism, economic renewal and alternative systems of exchange

**DUE:**

- Reading for activity/discussion: *Art and Politics Now*; Capital and its Distribution, p. 194 – 211
- *LaToya Ruby Fraizer Takes on Levis*, Art 21 (video: 6 min. – e-learning)
- *Theaster Gates in Chicago*, Art 21 (video: 16 min. – e-learning)

**T – 3/29**

**DUE:**

- Weekly blog response to week eleven readings/resources
- Student presentations on Art & Economies



## **Week 12: Knowledge**

**TH – 3/31** Lecture/discussion: What is the relationship of art to “Knowledge Economies” or the production and management of knowledge in an interconnected globalized world. How is information exposed and represented by artists when it has previously been rendered invisible by dominant narratives?

### **DUE:**

- Reading for activity/discussion: *Art and Politics Now*; Producing Information in a Globalized World, p. 212 – 229.
- *Fred Wilson, Structures, Art 21* video: 17 min. – e-learning)

\*Small group critiques of 1<sup>st</sup> draft Socially or Politically Engaged Art Projects in-progress.

## **T – 4/5**

### **DUE:**

- Weekly blog response to week twelve readings/resources
- Student presentations on Art & Knowledge

## **Week 13:**

### **TH – 4/7**

**DUE:** Analytic Essay

Presentations of individual student research in the form of Socially or Politically Engaged Art Proposals.

## **T – 4/12**

Presentations of Socially or Politically Engaged Art Proposals continue.

## **Week 14:**

### **TH – 4/14**

Presentations of Socially or Politically Engaged Art Proposals continue.

**DUE:** Idea/Drawing Book final check. Book will be collected, graded and returned the last day of class.

## **T – 4/19**

Presentations of Socially or Politically Engaged Art Proposals continue.

### **Course Evaluations**

Conclusion of course in a discussion about future student goals/projects as engaged global citizens.

## **Week 15:**

### **DUE:**

- Submit a digital version of Socially or Politically Engaged Art Proposals to canvas (instructions will be posted on canvas before the final exam date T.B.A.). Images of projects submitted will be posted to the course instagram.
- *Art and Engaged Citizenship in a Global Culture*: A Final Reflective Response Blog Entry connecting content of the course to your personal interests/future goals. (*Deadline and prompt questions posted on canvas*).

\*All final or late course work should be submitted on canvas no later than 4/26 for credit consideration.

## **EVALUATION OF GRADES / ASSIGNMENTS**

\* Detailed descriptions, in progress due dates and grading criteria for each assignment will posted on canvas.

- 20% **Weekly Reflective Response Blog Entries** (11) – students will respond to weekly prompts and questions posted on canvas related to readings/resources, sharing independent research and insights communicated both visually and in written form on course blog. Students will be asked to relate content and analysis to their own interests and/or experiences.
- 15% **Presentation** (1) – 3-4 students will be assigned each week to present their research on the weekly course content in 5-10 minute presentations to their peers. A student led course discussion will follow.

- 10% **Idea/Drawing book** (2 checks) – the idea/drawing book will be submitted twice a semester for a letter grade and these will be averaged at end of semester. Due dates and weekly prompts along with grading criteria, descriptions and examples for the prompts will be posted on e-learning to give students an idea of what is expected at each check. It is not drawing talent that is being evaluated but rather the energy and commitment demonstrated to visually record observations, ideas, independent creative research, images/drawings and influences. It is a record of all creative thought, process and action throughout semester. The instructor is available any time during the semester to talk with students about their idea/drawing book, or to give feedback and suggestions for improvement.
- 10% **Attendance** – a sign in sheet will be used each class period to take attendance which will be updated each week on e-learning.
- 10% **Participation** - Students will earn a participation grade at midterm (which will be posted on e-learning so that every student has the opportunity to improve their participation before it is revised again at the end of semester. Participation will be evaluated in the following way:  
**50 pts. - in class discussions, collaborative exercises and critiques** (2 points per week)  
**10 pts. - Assigned trip to the Harn Museum of Art** <https://harn.ufl.edu/explore/exhibitions> (with reflective activity posted to e-learning).  
**40 pts. - Each student will be given multiple opportunities** (announced on e-learning to **attend visiting artist lectures and/or UF/community activities/opportunities related to the course where faculty will be present and award participation to those who attend.** For example, the School of Art and Art History has a Visiting Artist Program Series and there are several other opportunities in the College of the Arts and at UF that will be relevant to the course, posted on e-learning. Students are expected to attend **at least two of these lectures/events during the semester** and 20 pts will be earned for attendance at each.
- 10% **Analytical Essay (1000-1200 words)** – Students will self-identify, research and analyze a socially engaged work of art that most inspired their final artwork proposal. They will describe the subject and content of the work, acknowledging the context in which the work was created, the intent of the artist, and the elements and strategies employed to engage audiences. A detailed description of the writing assignment including objectives, guidelines and grading criteria are posted on canvas.
- 25% **Socially or Politically Engaged Artwork Proposal** – Clear examples of different art proposals will be shown in class and informed by projects viewed throughout the semester. Process and project development will be reflected in your idea/drawing book. The final project proposal is developed with feedback and assistance from instructor and peers throughout the semester. The final grade for this project includes instructor mentorship meeting of research and ideation, peer critiques of work in progress, actual artwork proposal in visual and written form, presentation of proposed project to peers, and submission of final project proposal to canvas and course Instagram.

#### GRADING SCALE:

A 94-100 **4.0**/ A- 90-93 **3.67**/ B+ 87-89 **3.33**/ B 83-86 **3.0**/ B- 80-82 **2.67**/ C+ 77-79 **2.33**/ C 73-76 **2.0**/  
 C- 70-72 **1.67**/D+ 67-69 **1.33**/ D 63-66 **1.0**/ D- 60-62 **.67**/ E 0-59

More information on grades and UF grading policies:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

#### CLASS ATTENDANCE AND MAKE-UP POLICY

- **Attendance is mandatory** and students should participate the duration of the scheduled class period. This course requires a vibrant community of active, reflective, productive and collaborative citizens and all student are expected to be prepared, on time and ready share opinions and insights for the success of the learning environment.
- At the beginning of each class a sign-up sheet will be posted by the door. Please sign this on your way in. The sign-up sheet will be removed 10 minutes into the class. **If you arrive later than 10 minutes or leave 10 minutes early, you will be recorded as absent.** See your professor after the lecture **only** if you have a legitimate written excuse.

- If absent it is the student's responsibility to follow-up and arrange to make up all work they missed within the week or within a reasonable timeframe approved by the course instructor.
- In general, reasons for an excused absence from or failure to participate in class include serious illnesses or hospitalization, serious family emergencies, special curricular requirements (e.g. judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition, or debate. Absences from class for court-imposed legal obligations (e.g. jury duty or subpoena) are also excused. Students should submit appropriate documentation for an absence due to any of these reasons within one week of the absence.
- **Presentations of research and creative work must be ready to present before the start of the course period assigned.** A critique or presentation should not be missed, and cannot be made-up for purposes of grading. In extreme circumstances, if an absence is excused with proper documentation or arrangements are made ahead of time, the professor will consider the work. Late work will be graded down a full grade for each day it is late.
- Full **engagement in course blog, discussions on readings, timely completion of assignments fulfilling course criteria, cohesive verbal presentations of research and creative work and constructive criticism of peer work** is expected and will be evaluated as part of your participation grade.
- **On-going rigorous independent research and creative practice in the form of an idea/drawing book** should be maintained both during and outside of regularly scheduled class. The Idea/Drawing book will be collected and graded at midterm and at end of semester.
- **Writing/blog assignments** will be considered late if not posted each week before the class they are due and will be lowered one grade for each class day that the entries are not submitted.

Requirements for class attendance and make-up, content accountabilities, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

**VISITING ARTISTS AND CULTURAL OPPORTUNITIES** are a vital part of your UF undergraduate education and there are many opportunities to engage with national and internationally renowned artists, curators, scholars, critics and collectors invited to speak at the SA+AH, Harn Museum and in the community. **You will be expected to attend at least 2 cultural event/opportunities**, but are *encouraged* to **seek out and attend exhibitions/performances** throughout the semester at our regional art venues, on campus or in the community. Participation credit will be given to those attending extra lectures, (such as the School of Art and Art History Visiting Artist series) and other cultural events T.B.A. on e-learning.

#### **UF POLICIES AND RESOURCES:**

#### **IMPORTANT COVID-19 CLASSROOM POLICIES**

<https://coronavirus.ufl.edu/health-guidance/>

- Masks are expected **at all times**. Due to the surge in Covid-19 cases **all people**, inside UF facilities are expected to wear approved face masks even if vaccinated. UF also urges all people to get vaccinated Per the guidance from the Centers for Disease Control and Prevention, **everyone is expected to wear a mask at all times when inside any UF facility**, even if you are vaccinated. This includes our students, faculty, staff, vendors and visitors. Studies and guidance from the CDC state that both unvaccinated and vaccinated individuals can transmit the current COVID-19 variant to unvaccinated persons.
- 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. Our UF Health experts tell us that even if you've had COVID-19, you still need to get vaccinated. Having had COVID does not provide nearly as much protection as the vaccine. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations-2/vaccine-availability/>
- COVID-19 testing remains available both on and off campus. Visit the UF Health site <https://coronavirus.ufhealth.org> for additional information.

- If you are sick, stay home and self-quarantine. Please contact the Student Health Center <https://shcc.ufl.edu> at (352) 392-1161 to discuss symptoms with a nurse or medical provider before your visit to ensure proper protective measures are taken to prevent further risk of spread to others.
- Please continue to follow healthy habits, including best practices like frequent hand washing.
- Continue to regularly visit <http://coronavirus.UFHealth.org> and <http://coronavirus.ufl.edu> for up-to-date information about COVID-19 and vaccination

### **IN-CLASS RECORDING POLICY**

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 Honor Code and Student Conduct Code.

### **ACADEMIC 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 course will follow the University’s honesty policy found on-line at: <https://www.dso.ufl.edu/%20sccr/process/student-conduct-honor-code>

### **DEMEANOR POLICY**

Students must turn off or silence cell phones, and all electronic devices during class time and respect and participate in course activities at hand.

### **DIVERSITY STATEMENT**

It is my intent that we explore the content of this course in a way that is respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both your, and my responsibility. It is my intent that students from all diverse backgrounds and perspectives be well-served by this course and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated.

## **CONTENT STATEMENT**

In this course, we will cover content and materials that some may find difficult. It is important that in an art 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.

## **ACCOMODATION FOR STUDENTS WITH DISABILITIES**

Students requesting classroom accommodation must first register with the Dean of Students office. <https://disability.ufl.edu/get-started/>. The Dean of Students will provide documentation to the student who will then provide this to the instructor when requesting accommodation. The Disability Resources Center (<https://drc.dso.ufl.edu/>) is located in 001 Reid Hall (phone (352) 392-8565)

## **U MATTER, WE CARE**

Your wellbeing is important to the University of Florida. The U Matter, We Care initiative <<https://umatter.ufl.edu>> is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) so that the U Matter, We Care team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 911.

## **UNIVERSITY COUNSELING & WELLNESS CENTER**

3190 Radio Road  
P.O. Box 112662, University of Florida  
Gainesville, FL 32611-4100  
Phone: 352-392-1575  
Web: <https://counseling.ufl.edu>

## **UNIVERSITY POLICE DEPARTMENT:**

392-1111 or 9-1-1 for emergencies; <http://www.police.ufl.edu/>

## **COURSE EVALUATION:**

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/>.