

# Syllabus

## IDS 2935: Art Crime

### Quest 1: Justice and Power

NOTE: This syllabus is subject to change, and students should consult the syllabus on Canvas during the semester.

## I. General Information

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### Class Meetings

- Fall 2023, August 24 to December 5
- Tuesdays and Thursdays Period 3, 9:35–10:25 (lecture), Fridays Periods 3, 4, & 5 (discussion sections)
- Locations: CSEE222 (Lecture), FAC0201 (all discussion sections)
- Final exam: December 11, 3:00–5:00 pm in CSEE222

### Main Instructor

- Professor Maya Stanfield-Mazzi
- Office hours Thursdays Periods 7–8 (1:55–3:50) in FAC 117
- [mstanfield@ufl.edu](mailto:mstanfield@ufl.edu); 352-273-3070

### Teaching Assistant

- Laura Hodges
- Office hours and location TBD
- [laura.hodges@ufl.edu](mailto:laura.hodges@ufl.edu)

### Course Description

Art and cultural property crime can be defined as the theft, fraud, looting, and trafficking of art, the use of art to commit financial crime, and the violation of living artists' rights. This class explores art crime within the broader concept of cultural heritage, asking the following: Why is it important to safeguard humanity's tangible cultural heritage, and who are its rightful owners? When art and antiquities are stolen or forged, who is harmed? What can we do to address threats to cultural heritage and make reparations?

Focusing on art theft and forgery, this course addresses the global issue of art crime, which can be studied from many disciplinary perspectives: art history, archaeology, psychology, law, criminology, journalism, philosophy, history, museum studies, and economics. Throughout the semester students will explore the multiple dimensions of art crime, learn the ways in which the problem has evolved since the UNESCO Convention of 1970, and chart best practices going forward.

The class will question some of the problem's fundamental underpinnings, including ideas about ownership and authenticity, western biases inherent in media coverage of the problem, and the perceived importance of objects (as opposed to contexts and experiences) for cultural understanding. We will see that the current state of the problem exposes inequalities and imbalances of power that extend well beyond the art world.

## Quest and General Education Credit

- Quest 1
- Humanities  
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.
- 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.
- Writing Requirement (WR) 2000 words

*This course accomplishes the [Quest](#) and [General Education](#) objectives of the subject areas listed above. A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.*

## Required Readings and Works

- All required readings are available for free on Canvas, through the library's Course Reserves, or on the internet, as indicated on the weekly plan. If students prefer to read a hard copy of Michael E. Jones' *Art Law: A Concise Guide for Artists, Curators, and Art Educators*, they are encouraged to purchase it.
- For help with writing and citing, we recommend Kate Turabian's *Student's Guide to Writing College Papers*.
- To complete the assignment reviewing a film, novel, or television show, students may need to purchase a text or pay to rent the title, but there are also free options.
- Materials and Supplies Fees: N/A



## II. Graded Work

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### Description of Graded Work

1. Attendance: 8%  
Points assigned based on attendance at the weekly discussion sections. Includes the in-class visit to the Harn Museum of Art.
2. Participation: 12%  
Most lectures will include short participation assignments, and each section meeting will include in-depth discussion of the week's readings and other material presented in class. Students are assigned 2 or 3 points each week based on their participation and/or their submission of short writing assignments that capture the discussions. (See the participation rubric below. A percentage is calculated based on the total number of participation points available in the semester, usually about 40. This then counts as 12% of the overall grade.)
3. Short critical reflection essay (600 words, WR) due Week 3: 10%  
Students will be provided with two short case studies of artworks that have been stolen from their countries of origin and brought to the U.S.—objects of different media and from different cultures and time periods. Assuming only one can be investigated by the FBI, they should argue which case should be pursued for investigation, and thus examine their cultural priorities.
4. Midterm exam in Week 6: 15%  
Exams consist of multiple choice questions and short essays based on class material. A study guide is provided in advance.
5. Film, novel, or television series review (600 words, WR) due in Week 8: 10%  
Students write a critical review of a feature film, novel, or television show that deals with art theft or forgery (examples are *The Thomas Crown Affair*, *Museo*, *Night Train to Memphis*, and *White Collar*). A list of recommended options will be provided, and in the case of a television show students should watch at least two episodes.
6. Abstract and bibliography for Research Paper due in Week 10: 5%  
In advance of the research paper (see below), students should submit a short description of the art case they will investigate, as well as a bibliography with at least three sources (print or digital), for the professor's feedback and approval.
7. Research paper (1,000–1,500 words, WR) due in Week 13: 20%  
Students should investigate and report on a case of art crime, forgery, or copyright infringement of their choosing (they will be provided with a list of possibilities, but they can choose others). They should articulate a thesis that recommends the best course of action or ideal outcome for the case.
8. Final exam: 20%  
Exams consist of multiple choice questions and short essays based on class material. A study guide is provided in advance.

## Grading Scale

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

A	94 – 100%		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

## Grading Rubric(s)

### Writing Assessment Rubric and Statements

	SATISFACTORY (Y)	UNSATISFACTORY (N)
<b>CONTENT</b>	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.
<b>ORGANIZATION AND COHERENCE</b>	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.
<b>ARGUMENT AND SUPPORT</b>	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.
<b>STYLE</b>	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.

<b>MECHANICS</b>	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.
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- 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 before the end of the course 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.

### Participation Rubric

	High Quality	Average	Needs Improvement
Informed: Shows evidence of having done the assigned work.	3	2	1
Thoughtful: Shows evidence of having understood and considered issues raised.	3	2	1
Considerate: Takes the perspective others into account.	3	2	1

### III. Annotated Weekly Schedule

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Week	Topics, Homework, and Assignments
Weeks 1–2	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Introduction</li> <li>• <b>Summary:</b> These weeks define the terms and scope of the class. Readings introduce basic vocabulary, current points of debate, and philosophical issues. Students should develop a critical, ethically informed attitude toward the issue of art crime.</li> <li>• <b>Required Readings and Assignments by Day:</b> <ul style="list-style-type: none"> <li><b>August 24</b> Introductions               <ul style="list-style-type: none"> <li>• Read for background: Noah Charney, <i>The Museum of Lost Art</i> (London: Phaidon, 2018), chapter on theft, pp. 20–44, notes p. 283. Canvas.</li> </ul> </li> <li><b>August 25 (section)</b> Introductions and discussion based on reading above</li> <li><b>August 29</b> <ul style="list-style-type: none"> <li>• Read for background: Neil Brodie, “Illicit Antiquities: The Theft of Culture,” in <i>Heritage, Museums and Galleries: An Introductory Reader</i>, ed. Gerard Corsane (London: Routledge, 2005), pp. 122–140. Canvas.</li> </ul> </li> <li><b>August 31</b> <ul style="list-style-type: none"> <li>• Read for background: Karen J. Warren, “Introduction: A Philosophical Perspective on the Ethics and Resolution of Cultural Property Issues,” in <i>The Ethics of Collecting Cultural Property Whose Culture? Whose Property?</i> Ed. Phyllis Mauch Messenger. 2nd ed. (Albuquerque, N.M: University of New Mexico Press, 1999), pp. 1–25. Course Reserves.</li> <li>• Read for an update on the Parthenon Marbles: Katie Razzall, “<a href="#">Parthenon Sculptures: Pressure Growing on British Museum</a>,” <i>BBC News</i> July 21, 2023.</li> </ul> </li> <li><b>September 1 (section)</b> Discussion based on readings above and discussion of critical reflection assignment due next week</li> </ul> </li> </ul>
Week 3	<ul style="list-style-type: none"> <li>• <b>Topic:</b> History</li> <li>• <b>Summary:</b> Explores the history of art theft from the sixteenth century to the mid-twentieth century, focusing especially on the removal of antiquities to different continents by colonizing powers, and on the “antiquities rush” of the early twentieth century. Students will develop historical perspectives on the issue of art theft and consider it as institutionally and systemically driven rather than motivated by individual desire.</li> <li>• <b>Required Readings and Assignments by Day:</b> <ul style="list-style-type: none"> <li><b>September 5</b> <ul style="list-style-type: none"> <li>• Read for background: Margarita Diaz-Andreu, “Archaeology and Imperialism: From Nineteenth-Century New Imperialism to Twentieth-Century Decolonization,”</li> </ul> </li> </ul> </li> </ul>

	<p>in <i>Unmasking Ideology in Imperial and Colonial Archaeology: Vocabulary, Symbols, and Legacy</i>, ed. Bonnie Effros and Guolong Lai (Los Angeles: Cotsen Institute of Archaeology Press University of California, 2018), pp. 3–29. Canvas.</p> <p><b>September 7</b></p> <ul style="list-style-type: none"> <li>• Read for background: Stefanie Gänger, “Inca ‘Antiquities’ in the Nineteenth and Early Twentieth Centuries,” in <i>The Oxford Handbook of the Incas</i>, ed. Sonia Alconini and Alan Covey, 2018, pp. 787–805. Canvas.</li> </ul> <p><b>September 8 (section)</b></p> <p>Discussion based on readings above</p> <ul style="list-style-type: none"> <li>• <b>SHORT CRITICAL REFLECTION ESSAY (600 WORDS, WR) DUE AT MIDNIGHT</b></li> </ul>
Week 4	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Desire</li> <li>• <b>Summary:</b> Takes a more psychological and object-centered approach to the motivations behind art theft. Students explore psychoanalytical and anthropological approaches to consider the entanglement of people and things.</li> <li>• <b>Required Readings and Assignments by Day:</b></li> </ul> <p><b>September 12</b></p> <ul style="list-style-type: none"> <li>• Read for background: Maia Kotrosits, <i>The Lives of Objects: Material Culture, Experience, and the Real in the History of Early Christianity</i> (Chicago: The University of Chicago Press, 2021), Ch. 6, “Penetration and Its Discontents: Agency, Touch, and Objects of Desire,” pp. 124–144. Canvas. Note: It will help to read a synopsis of the <a href="#">Acts of Paul and Thecla</a> in advance. Ask yourself, can the “penetration grid” be helpful for critically approaching art theft and destruction?</li> <li>• Philip Pullella, “<a href="#">Vatican Marks Anniversary of 1972 Attack on Michelangelo’s Pieta</a>,” <i>Reuters</i> May 21, 2013.</li> </ul> <p><b>September 14</b></p> <ul style="list-style-type: none"> <li>• Janusz Woloszyn, “Sodomites, Siamese Twins, and Scholars: Same-Sex Relationships in Moche Art,” <i>American Anthropologist</i> 117:2, June 2015, pp. 285–301. Canvas.</li> </ul> <p><b>September 15</b></p> <ul style="list-style-type: none"> <li>• Read for discussion: Erin Thompson, “<a href="#">Sex Tourism with Statues</a>,” in <i>Hyperallergic</i> Jan. 3, 2022.</li> </ul>
Week 5	<ul style="list-style-type: none"> <li>• <b>Topic:</b> People</li> <li>• <b>Summary:</b> Explores the multiple social categories involved in art crime, whether offenders or those working to eliminate the problem.</li> <li>• <b>Required Readings and Assignments by Day:</b></li> </ul> <p><b>September 19</b></p> <ul style="list-style-type: none"> <li>• Read for background: Nina Siegal, “<a href="#">What Do You Do With a Stolen van Gogh? This Thief Knows</a>,” <i>New York Times</i>, May 27, 2020</li> <li>• Read for background: Roderick J. McIntosh, “Just Say Shame: Excising the Rot of Cultural Genocide,” in <i>Plundering Africa’s Past</i> (Bloomington: Indiana University Press, 1996), pp. 45–62. Canvas.</li> </ul> <p><b>September 21</b></p> <ul style="list-style-type: none"> <li>• Read for background: Joseph L. Sax, Ch. 5, “Collectors: Private Vices, Public Benefits,” in <i>Playing Darts with a Rembrandt: Public and Private Rights in Cultural Treasures</i> (Ann Arbor: University of Michigan Press, 1999), pp. 60–78. Canvas.</li> </ul> <p><b>September 22</b></p>

	Review for midterm
Week 6	<p><b>September 26</b> <b>MIDTERM EXAM IN CLASS</b></p> <ul style="list-style-type: none"> <li>• <b>Topic:</b> Forgery</li> <li>• <b>Summary:</b> Explores the concept of authenticity in relation to various types of art forgery and the accompanying issues.</li> <li>• <b>Required Readings and Assignments by Day:</b> <b>September 28</b> <ul style="list-style-type: none"> <li>• Read for background: Mark Jones, “Do Fakes Matter?,” in <i>Why Fakes Matter: Essays on the Problem of Authenticity</i> (London: British Museum, 1992), pp. 7–14. Canvas.</li> <li>• Read for background: Jos Hackforth-Jones and Megan Aldrich, “Introduction,” in <i>Art and Authenticity</i> (New York: Sotheby’s, 2012), pp. 8–19, notes 176. Canvas.</li> <li>• Read for background: Nancy Kelker and Karen Bruhns, Ch. 1 “The Secret Lies of Fakes,” in <i>Faking Ancient Mesoamerica</i> (Walnut Creek: Left Coast Press, 2011), pp. 15–30, notes 225. Canvas.</li> </ul> </li> <li>• <b>September 29</b> <ul style="list-style-type: none"> <li>• Discussion based on readings above</li> <li>• Discuss Film, Novel, or TV Series Review Assignment</li> </ul> </li> </ul>
Week 7	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Money</li> <li>• <b>Summary:</b> Explores the economics of art crime within the larger context of dark money, and the ways in which facts can be found.</li> <li>• <b>Required Readings and Assignments by Day:</b> <b>October 3</b> <ul style="list-style-type: none"> <li>• Read for background: Georgina Adam, Part III “Money, Money, Money,” in <i>Dark Side of the Boom: The Excesses of the Art Market in the 21<sup>st</sup> Century</i> (London: Lund Humphries, 2017), pp. 130–192. Canvas.</li> </ul> </li> <li>• <b>October 5</b> <ul style="list-style-type: none"> <li>• Read for background: Cara Tremain, “The Many Lives of Maya Antiquities: Tracking Distribution and Redistribution through Auction Catalogues,” in <i>The Market for Mesoamerica: Reflections on the Sale of Pre-Columbian Antiquities</i> (Gainesville: University Press of Florida, 2019), pp. 170–88. Canvas.</li> </ul> </li> <li>• <b>October 6</b> <ul style="list-style-type: none"> <li>• Read for discussion: Kevin Roose, “<a href="#">What are NFT’s?</a>” in <i>the New York Times</i>, March 18, 2022.</li> </ul> </li> </ul>
Week 8	<ul style="list-style-type: none"> <li>• <b>Topic:</b> War</li> <li>• <b>Summary:</b> Examines the ways in which war contributes to art theft.</li> <li>• <b>Required Readings and Assignments by Day:</b> <b>October 10</b> <ul style="list-style-type: none"> <li>• Read for background: Michael Jones, Ch. 5 “Ethical and Legal Challenges of Nazi-Era Art and Cultural Property,” in <i>Art Law: A Concise Guide for Artists, Curators, and Art Educators</i> (New York: Rowman &amp; Littlefield, 2016), pp. 77–96. E-book through Course Reserves.</li> </ul> </li> <li>• <b>October 12</b></li> </ul>

	<p><b>VISIT BY SUZANNE MARCHAND, : DETAILS TBD</b></p> <p><b>October 13</b></p> <ul style="list-style-type: none"> <li>• Discussion based on Marchand lecture</li> <li>• <b>FILM, NOVEL, OR TV SERIES REVIEW DUE AT MIDNIGHT</b></li> </ul>
Week 9	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Artists' Rights</li> <li>• <b>Summary:</b> Discusses issues related to art crime as they affect living artists, including copyright and profit, and explores remedies.</li> <li>• <b>Required Readings/Viewing and Assignments by Day:</b></li> </ul> <p><b>October 17</b></p> <ul style="list-style-type: none"> <li>• Read for background: Michael Jones, Ch. 7 "Protecting Art: Copyrights and Reproduction Rights," in <i>Art Law: A Concise Guide for Artists, Curators, and Art Educators</i> (New York: Rowman &amp; Littlefield, 2016), pp. 119–141. E-book through Course Reserves.</li> <li>• Read for background: Boucher, Brian. "<a href="#">Landmark Copyright Lawsuit Cariou v. Prince is Settled</a>," <i>Art in America</i>, March 18, 2014.</li> <li>• Read for background: Adam Liptak, "<a href="#">Supreme Court Rules Against Andy Warhol in Copyright Case</a>," <i>New York Times</i>, May 18, 2023.</li> </ul> <p><b>October 19</b></p> <ul style="list-style-type: none"> <li>• Read for background: Michael Jones, Ch. 8 "Moral Rights of Artists," in <i>Art Law: A Concise Guide for Artists, Curators, and Art Educators</i> (New York: Rowman &amp; Littlefield, 2016), pp. 143–56. E-book through Course Reserves.</li> </ul> <p><b>October 20</b></p> <ul style="list-style-type: none"> <li>• Discussion of copyright issues and research paper assignment</li> </ul>
Week 10	<p><b>October 24</b></p> <ul style="list-style-type: none"> <li>• No lecture; independent Fine Arts Library Participation Activity</li> </ul> <ul style="list-style-type: none"> <li>• <b>Topic:</b> Artworks in Transit</li> <li>• <b>Summary:</b> Explores the gray areas that arise when artworks are bought, sold, consigned, and donated.</li> <li>• <b>Required Readings and Assignments by Day:</b></li> </ul> <p><b>October 26</b></p> <ul style="list-style-type: none"> <li>• Read for background: Michael Jones, Ch. 6 "Buying, Selling, and Consigning Art," in <i>Art Law: A Concise Guide for Artists, Curators, and Art Educators</i> (New York: Rowman &amp; Littlefield, 2016), pp. 97–118. E-book through Course Reserves.</li> <li>• Read for activity tomorrow: Elizabeth Marlowe, "Orphan Antiquities at Kenyon College: The Lessons of the Harris Bequest," <i>Peregrinations: Journal of Medieval Art and Architecture</i> 8, 1 (2022): pp. 26-40. Canvas.</li> </ul> <p><b>October 27</b></p> <ul style="list-style-type: none"> <li>• Orphan antiquities hands-on activity</li> <li>• <b>ABSTRACT AND BIBLIOGRAPHY FOR RESEARCH PAPER DUE AT MIDNIGHT</b></li> </ul>

Week 11	<ul style="list-style-type: none"> <li>• <b>Topic:</b> The Role of Museums</li> <li>• <b>Summary:</b> Discusses practical actions that museums take to act ethically and provide restitution when needed. Includes a presentation by Harn Museum staff and a museum visit with experiential activity at the museum.</li> <li>• <b>Required Readings and Assignments by Day:</b>  <b>October 31</b> <ul style="list-style-type: none"> <li>• Special visit by a Harn Museum curator; details TBD</li> </ul> <b>November 2</b> <ul style="list-style-type: none"> <li>• Read for background: Janet Berlo and Ruth B. Phillips, “Our (Museum) World Turned Upside Down: Re-Presenting Native American Arts,” in <i>Museums in the Material World</i> (Routledge, 2007), 9 pp. Canvas.</li> </ul> <b>November 3</b> <ul style="list-style-type: none"> <li>• Attend the Harn Museum with your section and complete the participation assignment due after the visit.</li> </ul> </li> </ul>
Week 12	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Regional Case Study: Italy</li> <li>• <b>Summary:</b> We discuss the case of Italy, a country that has made substantial reforms to secure its cultural heritage resources.</li> <li>• <b>Required Readings and Assignments by Day:</b>  <b>November 7</b> <ul style="list-style-type: none"> <li>• Read for background: Peter Watson and Cecilia Todeschini, Ch. 2 “Sotheby’s, Switzerland, Smugglers,” in <i>The Medici Conspiracy</i> (New York: PublicAffairs, 2006), pp. 24–32</li> </ul> <b>November 9</b> <ul style="list-style-type: none"> <li>• Read for background: Fiona Greenland on Italy’s Art Squad, selection TBD.</li> </ul> <b>November 10</b> <ul style="list-style-type: none"> <li>• Discussion of readings above</li> </ul> </li> </ul>
Week 13	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Regional Case Study: Peru</li> <li>• <b>Summary:</b> We discuss ongoing issues of art theft and forgery in Peru, related especially to the Inka items returned by Yale and arts of the Spanish colonial period. The latter include cases in which the instructor has been personally involved.</li> <li>• <b>Required Readings and Assignments by Day:</b>  <b>November 14</b> <ul style="list-style-type: none"> <li>• Read for background: Nancy Kelker and Karen Bruhns, Ch. 5 “Clay-Mates, or Imagination Run Riot” in <i>Faking the Ancient Andes</i> (Walnut Creek: Left Coast Press, 2011), pp. 107–24, notes 197–98. Canvas.</li> </ul> <b>November 16</b> <ul style="list-style-type: none"> <li>• No assigned reading</li> </ul> <b>November 17</b> <ul style="list-style-type: none"> <li>• Citations workshop</li> <li>• <b>RESEARCH PAPER DUE AT MIDNIGHT</b></li> </ul> </li> </ul>

Weeks 14–15	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Solutions</li> <li>• <b>Summary:</b> Examines several success stories relating to restitution and repatriation, and explores future possibilities.</li> <li>• <b>Required Readings and Assignments by Day:</b>  <b>November 21</b> <ul style="list-style-type: none"> <li>• Read for background: Henry Drewal, “Past as Prologues: Empowering Africa’s Cultural Institutions,” in <i>Plundering Africa’s Past</i> (Bloomington: Indiana University Press, 1996), pp. 110–24. Canvas.</li> </ul> <b>November 28</b> <ul style="list-style-type: none"> <li>• No assigned reading</li> </ul> <b>November 30</b> <ul style="list-style-type: none"> <li>• Read for background: Thomas Seligman, “The Murals of Teotihuacán: A Case Study of Negotiated Restitution,” in <i>The Ethics of Collecting Cultural Property Whose Culture? Whose Property?</i> Ed. Phyllis Mauch Messenger. 2nd ed. (Albuquerque, N.M: University of New Mexico Press, 1999), pp. 73–84. E-book through Course Reserves.</li> </ul> <b>December 1</b> <ul style="list-style-type: none"> <li>• Discussion revisiting response paper from early in the semester</li> </ul> </li> </ul>
Week 15	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Conclusions</li> <li>• <b>Summary:</b> Concludes and reviews course themes in preparation for final, gives feedback on research papers.</li> <li>• <b>December 5</b> <b>Assignment:</b></li> <li>• Complete course evaluation</li> </ul>

## IV. Student Learning Outcomes (SLOs)

At the end of this course, students will be expected to have achieved the [Quest](#) and [General Education](#) learning outcomes as follows:

- **Content:** *Students demonstrate competence in the terminology, concepts, theories and methodologies used within the discipline(s).* Students demonstrate competence in the legal, art historical, technical, and philosophical concepts, theories, and methodologies used to study and combat the theft and forgery of objects considered art. Class discussions and activities, papers, and exams are all opportunities to achieve these outcomes.
- **Critical Thinking:** *Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the discipline(s).* Students evaluate the different perspectives of individuals and entities involved in cases of art crime, and consider multiple variables to chart solutions going forward. They develop sensitivity to the ways the problem varies between world regions. They consider critically the ways the problem is represented in popular culture and recommend improvements. Class discussions and activities, the critical reflection essay, the film/novel/TV series review, and the research paper are the primary opportunities to achieve these outcomes.

- **Communication:** *Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline(s).* Students communicate content, analyses, and evaluations in written and oral forms. All class assignments are opportunities to achieve this outcome.
- **Connection:** *Students connect course content with meaningful critical reflection on their intellectual, personal, and professional development at UF and beyond.* Students examine their own preferences and values related to cultural heritage with the critical reflection essay and with their choice of a topic for the research paper.
- **International:**
  - \**Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world.* Except for Week 2 (which gives historical background), the course is focused on the contemporary international phenomenon of art crime. All class assignments, but especially the film/novel/TV series review and the research paper, allow for this outcome.
  - \* *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.* The class considers art crime in various parts of the world, and the ways in which the problem is graver in some areas more than others. Class discussions of course readings allow for comparisons between regions and understanding of interconnections.

NOTE: The course is geared toward studying art crime as an international phenomenon. While there is some coverage of Native North American art theft, and much consideration of what U.S. museums and collectors do with art from around the world, throughout the class we consider the issue from the vantage point of Europe, Africa, South America, and Central America.
- **Humanities:**
  - \**Identify, describe, and explain the history, underlying theory and methodologies used.* As an interdisciplinary course there are various opportunities to compare and contrast different disciplinary methodologies. For example, those of journalists, lawyers, and art historians will be explained and compared. Class discussions of course readings (and discussion with the invited speaker), the Harn experiential assignment, and the research paper are the main opportunities for this.
  - \**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.* The class considers the ways in which various disciplines approach art crime, and the various biases and/or priorities they operate from. Class discussions of course readings and discussion with the invited speaker are the main opportunities for this.

## V. Quest Learning Experiences

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### 1. Details of Experiential Learning Component

Students will visit the Harn Museum of Art with their section groups on November 3, having seen a presentation by a Harn curator and/or registrar on how museums authenticate and ascertain the legal

provenance of artworks. Classes will discuss the information provided by museum labels and artworks themselves and how they can evaluate them for provenance information. Then students will be allowed to choose individual works on display at the Harn to investigate independently and share the results of their findings as a participation assignment.

## **2. Details of Self-Reflection Component**

Students will be provided with two short case studies of artworks that have been stolen from their countries of origin and brought to the U.S.—objects of different media and from different cultures and time periods. Assuming only one can be investigated by the FBI, they should argue which case should be pursued for investigation, and thus examine their cultural priorities. This assignment is due at the beginning of the semester, and at the end we will have a discussion about whether students would revise or change their opinions.

## **VI. Required Policies**

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### **Attendance Policy**

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/ugrad/current/regulations/info/attendance.aspx>

### **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.

### **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/>.

### **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://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Note that it includes the submission of academic writing that is not your own, and this applies to the use of AI tools such as ChatGPT. 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.

## **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.

## **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.

## **In-Class Recordings**

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.