

## ART1005: ART AND THE GLOBAL CITIZEN

UF Quest 1—Justice and Power | General Education—International (N)

Fall 2025 / 3 credit hours | 100% in person

M | Period 4 (10:40 AM - 11:30 AM) | Architecture 0215

W | Period 4 – 5 (10:40 AM - 12:35 PM) | Flint Hall 0119



*IMAGE:* Stephanie Syjuco, CITIZENS, in the exhibition Contingent Systems, Illingworth Kerr Gallery, Alberta University of the Arts, Calgary, Canada, 2021

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Office Hours: W 9-10am or by appointment via zoom

Office Location: Fine Arts Building (FAD) 221

The best method of communication is via email on canvas.

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

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

### Course Description

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.

***What does it mean to be an engaged citizen in the 21st century, and how can contemporary art spark dialogue, empathy, invention, and participation?***

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, leading 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, justice, history, conflict, terrorism, environmentalism, and information technology to enlighten audiences on invisible or unimagined realities. Informed by a provocative mix of art lectures, readings, videos, research, focused conversations, ideation, collaboration, field trips and visiting artists; students will proactively investigate aspects of global citizenship, present research, ideate, and present/propose creative works of art. The course is designed to spark dialogue, empathy, invention, and socio-political engagement, and to promote student participation in the imagining and re-shaping of a brighter and more equitable future.

### 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 **Wednesdays**, 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 the course blog and in student 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. **Mondays** 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.

## **Quest and General Education Credit**

### **Quest 1**

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.

### **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.

*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**

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

*\* Additional readings and multimedia resources are listed below in the weekly plan and will be available on Canvas.*

## **Required Materials**

*\*All materials will be introduced in class and can be purchased at Michaels Arts and Crafts, UF Bookstore or online.*

- 8.25" X 11" or 7.75" x 9.75" mixed media/or dry and wet media (soft or hardbound) sketchbook (\$10-\$25).
- Graphite drawing pencil set, pens, erasers (\$5-\$15).
- Glue or rubber cement for collage and image additions to sketchbook (\$3-\$5).
- Supplies for the creation of a final project proposal. This need not break the bank, and can cost anywhere from 0-\$40, depending on student's material choices.

*\*Optional drawing supplies may include anything additionally that you would like to experiment with in your sketchbook or final art project such as colored pencils, watercolor, charcoal pencils, digital drawing tools etc.*

## Description of Graded Work

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

- 20% **Weekly Reflective Response Blog Entries (13)** – students will respond to weekly prompts and questions posted on canvas related to readings/resources, by 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 research on the weekly course content in 5-10 minute presentations to their peers. A student group-led course discussion will follow. A sign-up sheet for weekly thematic presentations will be posted on canvas during the first week of class.
- 10% **Idea/Drawing book (2 checks)** – the idea/drawing book will be submitted twice a semester for a letter grade and these two grades 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 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 will have the opportunity to improve their participation before it is revised again at the end of semester. Participation will be evaluated in the following way:
- 30 pts. - in class discussions, collaborative exercises and critiques** (2 points per week for attending class prepared to contribute with readings and weekly assignments including blog response completed prior to class). Students will: 1. demonstrate knowledge of artists and ideas from assigned readings, 2. Be able to (describe and interpret artworks shown in class and relate them to artists from readings/videos, and 3. apply new learning to their own experiences.
- 35 pts. - Assigned trip to the Harn Museum of Art** <<https://harn.ufl.edu>> with reflective writing activity. A detailed description of the writing activity including objectives, guidelines, grading criteria and due dates are posted to e-learning.
- 35 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.** 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 that will be posted on e-learning. Students are expected to attend **one of these lectures/events during the semester** and 35 pts will be earned for attendance and a brief written response to the artist's work. A detailed description of what is expected in response, such as questions to answer, grading criteria and due dates are posted to e-learning.
- 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 vividly 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, grading criteria and due dates are posted on canvas.

25% **Socially or Politically Engaged Artwork/Proposal** – Clear examples of different artworks and art proposals will be shown in class and projects will be viewed throughout the semester. Process and project development will be reflected in your idea/drawing book. The final project/art proposal is developed with feedback and assistance from instructor and peers throughout the semester. The final grade for this project includes an instructor mentorship meeting to discuss research and ideation, peer critiques of work in-progress, an actual art proposal in visual and written form, presentation of proposed project to peers, and submission of final art project/art proposal to canvas and course Instagram. A detailed description of the project including objectives, guidelines, grading criteria and due dates are posted on canvas.

### 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) for Assignments

#### Participation Rubrics

*A total of 30 points may be earned per semester (2 per week).  
Evaluation of participation will be recorded weekly.*

	High Quality	Average	Needs Improvement
Informed: Shows evidence of having completed the assigned work prior to class.	2	1	0
Thoughtful: Shows evidence of having understood and considered issues raised.	2	1	0
Considerate: Takes the perspective of others into account and listens attentively.	2	1	0

## Weekly Reflective Response Blog Entries + Idea/Drawing Book Rubrics

50 pts.	Informed and Thoughtful: Shows evidence of having completed and understood the assigned reading/videos and considered issues raised prior to engaging with blog/sketchbook responses.
50 pts.	Creative and Reflective: Work exhibits effort, energy, and care, reflecting on one's own relationship to the topic in response to the weekly drawing/research/writing prompts.

## Presentation Rubrics

*Final grade will be based equally on the following individual and collaborative grades:*

25%	Overall attention to assignment (see description and criteria on canvas)
25%	Understanding and communicating the thematic topic assigned and educating your peers based on your individual research ( <i>content and communication</i> )
25%	Artist research – artists/artworks/images chosen are appropriate to thematic topic. Presentation indicates a depth of artist research, communication and interpretation of the artists intent/strategies and a critical reflection on the important aspects of the work using the criteria outlined on canvas. ( <i>content, communication and critical thinking</i> )
25%	Collaboration with group – Well organized group intro to thematic topic, organization of individual sub-presentations, preparation of questions to lead class discussion. ( <i>content, communication and critical thinking</i> )

## Analytical Essay Rubrics

*In addition to meeting the requirements and objectives clearly outlined in the assignment description on canvas, the grade will be based on the following considerations:*

	SUCCESSFUL PAPERS (A or B)	UNSATISFACTORY PAPERS (C or below)
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 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	Documents make only weak generalizations, providing little or no

	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.	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.

### Socially Engaged Art Project Rubrics

25 pts.	AMBITION/COMITTMENT: The level of commitment demonstrated to develop an in-depth socially engaged artwork, to research the subject on multiple levels, and to spend the time needed to fully articulate the ideas visually with consideration of audience interpretation. (I want to see amazing effort-whatever your skill level to visually communicate your ideas).
25 pts.	CONCEPT: The concept of your project or proposal will be evaluated on how well it is able to engage an audience and/or visually convey your ideas/concerns.
25 pts.	CRAFT: The formal and material aspects of the work and the care taken to create the work in the best way you are able, using appropriate materials, taking care to craft and present the work. We will submit these to an online Instagram page for the course, so both the quality of the work and documentation is key.
25 pts.	PROCESS: This includes completion of 3 preliminary proposals in sketchbook; meeting with instructor individually about your proposals; small group critique with students; and writing, documentation, and presentation of project in an online format. Each work should have at least one quality photo/digital image in JPG format and a 150-word description of project. See course Instagram for examples of student works and accompanying brief artist statements.

## Course Policy on Generative AI

To ensure all students have an equal opportunity to succeed and to preserve the integrity of the course, students are not permitted to submit text that is generated by artificial intelligence (AI) systems such as ChatGPT, Bing Chat, Claude, Google Bard, or any other automated assistance for any classwork or assessments. This includes using AI to generate answers to assignments, presentations, and projects, or using AI to complete any other course-related tasks. Using AI in this way undermines your ability to develop critical thinking, writing, or research skills that are essential for this course and your academic success. Students may use AI as part of their research and preparation for assignments, or as a text editor, but any text that is submitted must be written by the student. For example, students may use AI to generate ideas, questions, or summaries that they then revise, expand, **and cite properly**. Students are responsible for all content they generate for the course, regardless of how the work is generated and should be transparent on their use of generative AI and ensure they are adhering to UF academic integrity standards. MLA citation requirements can be found at: <https://style.mla.org/citing-generative-ai/> Students should also be aware of the potential benefits and limitations of using AI as a tool for learning and research. AI systems can provide helpful information or suggestions, but they are not always reliable or accurate. Part of this course is learning how to communicate effectively visually and through writing. If you do not put in the time, you will not become a better presenter, creative or writer. Students should critically evaluate the sources, methods, and outputs of AI systems. Violations of this policy will be treated as academic misconduct. If you have any questions about this policy or if you are unsure whether a particular use of AI is acceptable, please do not hesitate to ask for clarification.

## Annotated Weekly Schedule

This course is an interdisciplinary investigation of aspects of justice and power in a global culture. It 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 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.

**Read before the first class:** *Why Art has the Power to Change the World*, by Olafur  
<https://www.weforum.org/agenda/2016/01/why-art-has-the-power-to-change-the-world/>

### Week 1

#### Introduction

**M 8/25** – Lecture: The Role of Art in Society Today; *art as a means to promote social justice and interrogate systems of power*.

Lecture/Assignment: *What Can Art Do?*

- Reading/blog entry for 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)

*\*Sign-up for group presentation theme/date. Sign-up link with theme outline and dates will be posted first week on e-learning. \*Info about how to join course blog.*

*\*NOTE: After the first introduction class, weekly thematic topics will continue from Wednesday to Monday with instructor lectures on Wednesdays and student presentations on Mondays.*

**Week 2****Globalism**

**W – 8/27** 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)

**Sketchbooks/Art Research**

- Sketchbooks: Tala Madani (video: 4 min. – e-learning)
- Organizing Chaos: Drawing as Thinking, Marcel Dzama (video: 8 min. – in class/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/politically engaged artworks to be presented in final or proposal form. 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 and work to raise awareness or pose solutions to real world experiences and realities.

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**9/1 UF HOLIDAY LABOR DAY**

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**Week 3****Globalism (continued) + Labor**

**W – 9/3**

**DUE:**

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

**Labor**

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)
- Minerva Cuevas, Art 21 (video: 14 min. – e-learning)

**M – 9/8**

**DUE:**

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



#### Week 4

##### Citizens

**W – 9/10** 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)

**M – 9/15**

##### DUE:

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

#### Week 5

##### Activism

**W – 9/17** 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)

**M– 9/22**

##### DUE:

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

#### Week 6

##### Conflict

**W – 9/24** 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)

##### **\*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*.

**M – 9/29**

**DUE:**

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

**Week 7**

**Terror**

**W – 10/1** 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)

**M – 10/6**

**DUE:**

- Weekly blog response to week seven readings/resources
- Student presentations on Art & 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/or Politically Engaged Art Project/Proposal*.

**Week 8**

**History**

**W – 10/8** 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)
- Kara Walker, Art 21, *A Subtlety, or the Marvelous Sugar Baby* (video: 9 min. e-learning)

**M – 10/13**

**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 the following class/or at mentorship meeting.

**\*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/or Politically Engaged Art Project/Proposal*.

## Week 9

### Camps

**W – 10/15** 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)
- *Inside The CA Prison Where Artist JR Worked With Inmates Seeking Rehabilitation* (video: 3 min. – e-learning)
- *Peace Kites*, Miguel Luciano in Kenya (video: 15 min. – e-learning)

### M – 10/20

#### DUE:

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

## Week 10

### Environments

**W – 10/22** 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)
- Zaria Forman, Ted Talk (video: 7 min. – e-learning)

### M – 10/27

#### DUE:

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

## Week 11

### Economies

**W – 10/29** 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)
- Steve Lambert, *Capitalism Works for Me* (video: 2 min. – e-learning)

### M – 11/3

#### DUE:

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

**Week 12****Knowledge**

**W – 11/5** 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)
- Anicka Yi, *Bodies of Knowledge*, Art 21, (video: 11 min. – e-learning)
- Manuel Lima, *A Visual History of Human Knowledge*, TED Talk 2015, (video: 13 min. – e-learning)

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

**M – 11/10****DUE:**

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

**Week 13****W – 11/12**

**DUE:** Analytic Essay

**M – 11/17**

**DUE:** Presentations of Socially or Politically Engaged Art Proposals.

**Week 14 – 15****W – 11/19**

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.

**11/24 – 11/28****UF HOLIDAY – Thanksgiving**

**M – 1/1** Presentations of Socially or Politically Engaged Art Proposals continue.

**W – 1/3** 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.

**FINAL COURSE WORK 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). 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 12/8 for credit consideration.*

## **Student Learning Outcomes (SLOs)**

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At the end of this course, students will be expected to have achieved the Quest learning outcomes as follows:

**Content:** *Students demonstrate competence in the terminology, concepts, theories and methodologies used within the discipline(s).*

**Critical Thinking:** *Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the discipline(s).*

**Communication:** *Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline(s).*

**Connection:** *Students connect course content with meaningful critical reflection on their intellectual, personal, and professional development at UF and beyond.*

**International:** *\*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.*

- 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 International and Quest 1)**
- Identify and interpret international works of contemporary art that highlight, challenge, or transform political dimensions of every-day life. **(Content and Critical Thinking SLOs for Gen Ed 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 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 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 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 International and Quest 1)**
- Create an ambitious art proposal/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 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, Communication and Connection SLOs for Gen Ed International and Quest 1)**
- Recognize the political in part as a construction of a shared realm of experience and perception which may privilege some voices and exclude others. **(Critical Thinking SLOs for Gen Ed International and Quest 1)**

- Identify, reflect on and share with each other through presentation and critique, artworks inspired by the course content, and related 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, Communication and Connection SLOs for Gen Ed International and Quest 1)**

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 socio-political international 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 International 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.

## Quest Learning Experiences

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### Details of Experiential Learning Component

Students visit the Harn Museum of Art to view actual artworks in person. They are encouraged to attend one of the Thursday evening, *Art After Dark*, events with other students in the course, but they may also visit the exhibitions anytime during the semester on their own. This experiential assignment, *Our Times/My Life*, asks them to select a particular work of art they relate to (and one that is also related to class discussions and content on socially or politically engaged art.) After the visit (via the course blog) students share the artwork they selected and reflect how it makes them think anew about their own daily life or role within history or culture at this particular time.

### Details of Self-Reflection Component

Students keep a sketchbook throughout the semester which includes free drawing and writing as well as visual responses to weekly prompts that are connected to course content. Prompts are designed to encourage students to link course lectures, discussions, readings, independent research and artist influences to ideas and expressions reflective of their own life, experiences and interests. In addition, students understand how socially engaged ideas have been integral to art from the very beginning, and that art can serve as an agent for societal transformation and audience engagement. Artists and designers lend voice, image, and meaning—to complex societal issues and create ever-evolving dialogue. In this spirit, as a final project, students are challenged to create a mindful work of art for audiences to understand their unique point of view and to be communicative of a current social/cultural issue that is most relevant to them.

## Course and University Policies and Resources

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Please familiarize yourself with important info regarding university policies and resources at:

<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>

### 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>

- **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 signup 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.

### **Demeanor Policy**

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

**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 one 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.

### **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.bluer.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 Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. See the UF Conduct Code website for more information. 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/>, 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.